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## CALIFORNIA MUSIC TEACHERS MEET IN CONVENTION

### University of California to Inaugurate System of Music Extension Study—Behymer's Splendid Speech—Other Addresses of Note

An extremely successful gathering was the recent annual convention in Sacramento, Cal., of the Music Teachers' Association of that State.

Many important musical matters were discussed, and excellent concerts were given in connection with the convention.

### University of California to Inaugurate System of Music Extension Study

One of the most significant happenings was the announcement that the University of California is about to inaugurate a system of music extension study, and intends to send out players, singers and speakers to the distant points of the State which are not within easy reach of the music centers. An organizer has been appointed in the person of Dorothy Pillsbury, who will travel through California and report on the needs and conditions. The plan was presented at the convention by Albert Elkus and had warm endorsement. It is understood that the speakers, players and singers will be paid by the institution, but the places which receive the musical benefits of the scheme are to be placed under a nominal charge.

#### Behymer's Splendid Speech

A splendid speech was made by L. E. Behymer on "The Growth of Music Throughout California." The very poetical introduction of the Behymer address was as follows:

When one speaks of music in California, and its growth, the subject becomes too gigantic for mere man to grapple. California has always been musical from the first day of dawn when the rhythmic waves sang their love song to the golden sands, or growled their diapason as they dashed in fury against the jagged rocks for encroaching on their domain, and since that time the pines of the Sierras have in turn sung a requiem over the cave man, the Indian, the padre, the Spaniard and the American. Its waterfalls and rushing rivers have added their passionate outbursts, while the mocking bird trilled his song to his mate. In its golden valleys was first heard the reed flute of the Indian, closely followed by the spirited music of the mandolin and the guitar, interspersed with the chants of the priesthood, and now the ensemble of grand opera, the strains of the symphony, the vocal and instrumental endeavor of these and a quarter of a million people join in the great symphony of Nature in a glorious hallelujah to California the beautiful, California the golden, California the musical.

Mr. Behymer pointed out historically and statistically the great advances which have been made in music in California during the past seventy-five years. He also pointed out that all the famous singers, violinists, cellists and pianists have visited the Golden State in the years between 1849 and 1917. Mr. Behymer stated very justly that California has been met, in music particularly, by a discriminative and responsive public, and by music teachers of ability and authority who have been willing not only to give to the student the best of their knowledge, but also have been ready at all times to assume all the burden of musical entertainment in their respective localities. A graceful and well deserved tribute was paid by Mr. Behymer also to the public schools of California, the Saturday Musical Club of Sacramento, the Teachers' Association of Oakland, the Fresno Musical Club, the student courses of the College of the Pacific at San José, the Peninsula Association of Palo Alto, the Berkeley Musical Association, the Music and Art Association of Pasadena, the Amphion Club of San Diego, the Tuesday Musical of Riverside, the Spinnet Club of Redlands, the Philharmonic Courses of Santa Barbara, Los Angeles and Bakersfield, etc. "Records show," concluded Mr. Behymer, "that the musical business of California in a year's time reaches about \$28,000,000."

#### Protest Against Playing National Airs in Ragtime

The convention declared, upon a motion made by Ada Clement, of San Francisco, that a strong protest should be entered against the pernicious habit of playing our American National airs in ragtime.

In the connection just mentioned, it should be said that Professor Charles L. Seeger, of California, made an address on "Contemporary Music in Europe and America" (with illustrative music by himself and Dorothy Pillsbury), in which he analyzed the nature of ragtime.

#### Other Speeches

Other interesting speeches were contributed by Evelyn Stoppani, who spoke on "The Coming Democratization of Music," by Estelle Carpenter, who made a plea for music credits for private music study in the high schools; W. E. Chamberlain, who spoke on the subject of the estimation of music clubs in interior cities; Julius R. Weber, of Berkeley, who had valuable things to say about music in the public libraries; Lawrence Strauss, of San Francisco, who headed the round table discussions, about the "Similarity of the Speaking and Singing Voice"; Dr. W. R. Snyder on "The Certification of Music Teachers"; Warren D. Allen, of the Pacific College of Music, who directed the conference on "The Needs of the Teacher"; "Standardization," by Edward W. Tillson, etc.

Some of those who were heard in the musical part of the proceedings were Alfred F. Conant, Daniel Gregory Mason, Loteta L. Rowen, Edward Pease, Mrs. L. J. Selby,

Mrs. Charles L. Seeger, Ina Ramsay Beaman, Amy Vincent and Vernice Brand.

Professor Carl E. Seashore, of the State University of Iowa, had many original points to present in his address on the "Psychology of Music."

The opening addresses were delivered by Mrs. Vernice Brand, of Sacramento, vice-president; Dr. G. C. Simmons and J. C. Hobrecht.

Reply was made to the addresses of welcome by Alexander Stewart, of Oakley, the president of the California Music Teachers' Association. He spoke on the achievements of California, and of the sure musical future which that progressive and ambitious state has in store. As usual, Mr. Stewart expressed himself in direct well elevated style, and his remarks met with a tremendous burst of enthusiasm. The convention was a striking success in every way.

## A CONTROVERSY OVER THE MANAGEMENT OF SASHA HEIFETZ

In publishing the announcement sent out last week by the Wolfsohn Musical Bureau that Sasha Heifetz, the young Russian violin virtuoso, would come to this country for the season of 1917-18 under the Wolfsohn management, the *MUSICAL COURIER* called attention editorially to the fact that this same artist had already been announced by Haensel & Jones some time previously to make a tour of America during the coming season under their management. It was expected that the Wolfsohn announcement would call forth some statement from Haensel & Jones, and there follows herewith a communication received July 16 by the *MUSICAL COURIER* from the latter firm:

"Following the announcement by the Wolfsohn Musical Bureau that Sasha Heifetz, the young Russian violinist, will appear under their management next fall, Haensel & Jones, who state that he is under their management and that they have documentary evidence to support this contention, have placed the matter in the hands of their attorneys.

"Haensel & Jones themselves announced that Heifetz was under their management some four months ago, following negotiations by cable and letter for two years. Having in their possession letters which they felt justified them in making this announcement, they proceeded to spend time, effort and money in procuring engagements for the violinist, and indeed succeeded in placing him in several cities. They state that they have letters which indisputably show that Heifetz intended to come to America under their management.

"In some unaccountable way a batch of correspondence referring to the Heifetz matter, containing several letters and cablegrams, recently disappeared from the office of Haensel & Jones, and they have been unable thus far to locate the same. Fortunately, the correspondence bearing immediately upon the contract proper had been placed for safe keeping in a different spot, and therefore remains intact. While nothing can be done until Mr. Heifetz's arrival, it is expected that the young artist's arrival in America will encounter legal difficulties, particularly in the event that he should attempt to tour."

#### The Latest Puccini Operas

Of the three one act operas by Giacomo Puccini, which are intended to be played together on the same evening, two already are completed. They are "Il Tabarro" ("The Cloak"), intensely tragic, and "Gianni Schicchi," comic. The third work, highly sentimental in character, is "Suor Angelica" ("Sister Angelica"), and the action takes place in a monastery. The libretto of "Il Tabarro" is by Giuseppe Adami; that of the other two works by Forzano. Puccini has not yet begun work on the music of "Suor Angelica," but, so he is said to have stated, has the score completely planned out in his head, and it requires merely to be placed upon the paper.

## Great Britain Convention of Music Trades Sends Hearty Congratulations to American Associations

Following is a copy of a cablegram dated, London, June 30, 1917, received by W. Eastman, of Chappell & Co., Ltd., 41 East Thirty-fourth street, New York City:

Please inform the presidents of all the American music trades associations of the following resolution: "This convention of the music trades of Great Britain assembled in London having heard of the enthusiastic support that the music trades associations of America are giving the United States Government in preparation to join the Allies in the great war for human liberty, sends them hearty congratulations and thanks. Our people are now assured that the union of the great peoples of the United States with the Allies will bring victory and lasting peace and will lead to a closer union between the peoples of America and Great Britain for the greater happiness of mankind. It is our fervent hope that our friends in the music trades of America and we here will come closer together to the mutual advantage and for the development and strengthening of musical culture throughout the world."

(Signed) PENTLAND, President.

#### MacCormick Opera Prize Awarded

The judges in the annual MacCormick Opera Contest, open to young Italian composers, have awarded this year's prize, \$20,000 lire (approximately \$4,000), to Adriano Luaidi, for his opera "La Figlia del Re" (The Daughter of the King).

## NEW MOVEMENT TO FOUND A NATIONAL CONSERVATORY

### Distinguished List of Musicians Sign the Appeal —Particularly Appropriate Moment for Patriotic Project

There was sent out last week to about 250 persons prominent in the musical, artistic and business life of this country an invitation to join an organization committee for the purpose of taking steps for the establishment of a National Conservatory of Music in America.

The twelve members of the executive committee which sent out and signed the circular letter aforementioned consist of the following: David Bispham, George W. Chadwick, Frank Damrosch, Reginald de Koven, Clarence Eddy, Henry Hadley, Pierre Key, Dr. Horatio Parker, Ernest Schelling, Albert Spalding, Rose L. Sutro and Mme. Bloomfield-Zeissler. Reginald de Koven is chairman of the executive committee and Rose L. Sutro is secretary.

The text of the letter sent out reads as follows: Believing this time of ardent patriotism and newly aroused national feeling to be the propitious moment for a needed effort to obtain fuller recognition for American musical achievement and national musical interests, a number of men nationally prominent in music met in New York recently with a view to the establishment in this country of a National Conservatory of Music, modeled after the great European conservatories.

At this meeting the undersigned were appointed an executive committee to name a national committee and take the steps necessary to bring the idea to the notice of the American public. Such an institution will unify American interests and aims, will provide an authoritative musical body whose judgment of musicians, both creative and interpretative, will have definite weight with the public at large, and will also serve to secure that confidence in and recognition of national artistic possibilities which alone can beget a national art.

While no discrimination against foreigners is intended, it is felt that the executive control of such an institution, which must be strictly non-commercial, ought to be in the hands of those musicians who are identified with our national musical life, and that the institution should foster the preference for native art which has made European countries art producing centers.

You have been nominated a member of this national committee.

If you are in sympathy with the movement and will give us the benefit of your support to obtain the governmental recognition, which seems the first essential for such an institution, please sign and return the enclosed card with such comment as you care to make.

It is the intention to have each national committeeman act in an official capacity and in conjunction with the executive committee, appoint subcommittees in his section. The fullest co-operation is now being invited of the National and State Music Teachers' Associations, the National Federation of Musical Clubs and such great music organizations as all symphony orchestras and choral societies.

#### Spalding Postpones South American Tour

Albert Spalding's South American tour, planned for late this summer, has been postponed until 1918. Spalding had a contract with Carloti, of Milan, guaranteeing him thirty appearances, with an option to an additional twenty, which would have occupied the violinist's time until he returned to New York for his first recital of the season at Aeolian Hall, October 27. Following the American declaration of war, however, Spalding immediately wrote Carloti asking for the postponement of the South American tour for another year if possible. Spalding did not wish to leave his native country at the present crucial moment, when his services might be demanded by our Government at any time. He already has appeared at nine Red Cross benefit concerts since the close of his last season's tour.

#### Music, War and the Law

The Italian paper, Rivista Teatrale Melodrammatica, has made known an interesting case that has been brought into the Italian courts, the parties to it being the firm of Da Rosa and Mocchi, impresarios of the Teatro Colon at Buenos Aires and Tito Schipa, the well known Italian tenor. The latter signed a contract in August, 1916, in which he bound himself to sing for the former at Buenos Aires during the spring of 1917, but later notified them that he should withdraw from the contract on account of the peculiar conditions caused by the war, with special reference to the submarine warfare. Thereupon, the impresarios brought suit against him for 150,000 lire. The verdict of the court is awaited with particular interest.

#### Biltmore Musicales, 1917-18

R. E. Johnston announces the following artists for Biltmore Friday morning musicales during the season of 1917-18, to be given in the grand ballroom of the Hotel Biltmore: Frances Alda, Richard Buhlig, Enrico Caruso, Anna Case, Jean Cooper, Mischa Elman, Geraldine Farrar, Anna Fitziu, Mary Garden, Leopold Godowsky, Rudolph Ganz, Rita Fornia, Louis Graveure, Aurelio Giorni, Paulo Gruppe, Fritz Kreisler, Mai Kalna, Lucille, Orrell, Ignace Paderewski, Idelle Patterson, Herman Sandby, James Stanley, Ganna Walska, Mary Warfel, Eugen Ysaye.

#### Opera Season for the Pacific Coast

Adolfo Bracale, the operatic impresario, returned to New York on Monday of this week after a successful season in Cuba and South America. With him were Hippolito Lazarro, the tenor, who, rumor insists, will be at the Metropolitan next season, and others of his company. Mr. Bracale will remain in the East for a few weeks, but plans to give an Italian season of about six weeks in San Francisco and Los Angeles, beginning the first of September.



## SECOND WEEK OF RAVINIA SEASON DRAWS LARGE CROWDS

**Richard Hageman Wins Throng—Papi Steadily Gaining Favor—Marguerite Beriza Repeats Success—Appears in "Tosca" and "Cavalleria"—Irene Pavloska and Daddi Soloists—Gertrude Weinstock on Student Artists' Day Program—Florence Macbeth and Edith Mason Continue to Delight**

Ravinia, Ill., July 14, 1917.

The second week's musical activities at Ravinia began Sunday afternoon with a concert by the Chicago Symphony Orchestra conducted by Richard Hageman, and "Tosca" in the evening with Marguerite Beriza, Morton Adkins, Morgan Kingston and Francesco Daddi in the cast.

Conductor Hageman had arranged a delightful program for the afternoon, which contained the names of Tchaikowsky, Percy Grainger, Dvorák, Ambroise Thomas, Suppe, Volkmann and Delibes. From the start Conductor Hageman won his listeners and held their attention throughout the program. Their abundant applause after each number assured the prominent conductor of their delight and so great was the applause that he was constrained to bow acknowledgment innumerable times during the course of the program. After the Grainger number he was compelled to add as an extra number, a "Serenade" by Luigini. Hageman's brilliant and clever interpretations were indeed a rare joy.

### "Tosca" in the Evening

In the title role Marguerite Beriza repeated her success of last season and once more charmed by her excellent soprano voice (at its best in this part), her intelligent interpretation and beautiful stage presence. Morgan Kingston was a dramatic Cavaradosi, and Daddi an excellent Spoletto. Morton Adkins, the Scarpia, sang in English, while the balance of the cast sang in French, which caused some little amusement. It would be well for Mr. Adkins to study the role in the language in which it is generally sung. The orchestra under the skillful baton of Conductor Papi was well handled and besides rendering the "Tosca" score opened the performance with a beautiful reading of the "William Tell" overture.

### Wagner Program, Monday Evening

Conductor Hageman directed the orchestra on Monday evening through the Wagnerian program, at which Morton Adkins and Harry Weisbach were the soloists.

### "Pagliacci" Repeated

Another repetition of "Pagliacci"—this time in its entirety—brought forth Edith Mason once more in one of her most excellent parts. Miss Mason has won the hearts of the Ravinia public and her every performance adds another laurel to her already lengthy list. The balance of the

cast was practically the same as that of previous performances.

Papi led the orchestra with precision and tact.

### "Rigoletto," Wednesday Evening

Florence Macbeth was easily the favorite on Wednesday evening, when she gave one of her excellent presentations of the role of Gilda. In splendid voice, she sang her part in that thoroughly rounded, finished and satisfying professional manner which invariably characterizes her work. Miss Macbeth was repeatedly recalled and bowed her thanks many times. Millo Picco was the Rigoletto; Orville Harrold, the Duke; Henri Scott, Sparafucile, and the smaller roles were in adequate hands. Papi was conductor.

### Children's Program, Thursday Afternoon

For Thursday afternoon, a delightful children's program, delightfully played under Hageman's guiding hand, gave joy to the many youngsters who came to the park. An added feature was the Doll Scene from the "Tales of Hoffmann," in which Florence Macbeth gave unalloyed pleasure to both the eye and ear.

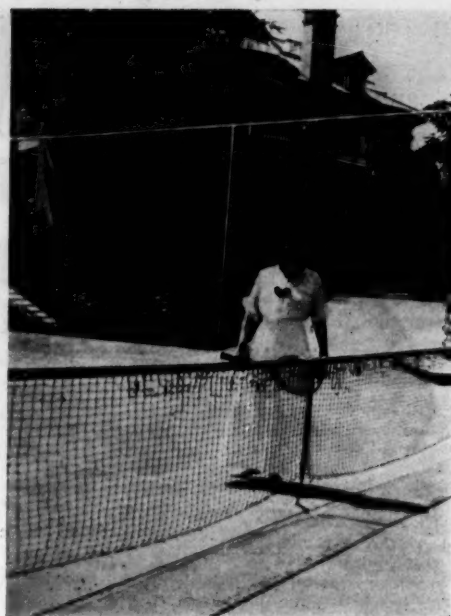
### "Cavalleria Rusticana," Thursday Evening

"Cavalleria" with Marguerite Beriza as Santuzza, Morgan Kingston as Turiddu and Irene Pavloska as Lola, was the bill for the evening and it proved to be a well chosen one. Mme. Beriza's rich, pure tones fairly entranced the sympathetic audience, and as the last notes of each aria died away there was tremendous applause. Mme. Pavloska has sung the role of Lola with the Chicago Opera Association and repeated her success in it at Ravinia. She is a well rounded artist, possessed of a rich contralto voice which she uses with care and skill. She shared in the success of the night. As Turiddu, Mr. Kingston was excellent. Picco was Alfio and Cordelia Latham the Lucia. Conductor Papi held his post in a most dignified manner.

To complete the evening's program a short orchestral program with Irene Pavloska and Francesco Daddi as soloists, was offered. In her most convincing manner Miss Pavloska sang Stephano's serenade from "Romeo and Juliet" and won hearty applause. Daddi, too, shared in the success of the concert with his polished interpretation.

### Student Artists' Day, Friday

The soloists for the second student artists' day were Edna Kellogg, soprano, and Gertrude Weinstock, pianist. The orchestra under Papi's lead rendered numbers by Smetana, Haydn, Goldmark, Elgar, Delibes and Strauss. Little Miss Weinstock, who is but twelve years old, is an artist student of Esther Harris, president of the Chicago College of Music, and has already done considerable professional work in and around Chicago. She is a gifted little pianist and her renditions of numbers by Chopin, Moszkowski and Schuetz were vociferously applauded. Thus she added another to her list of successes. Miss



JULIA CLAUSSEN AT A FAVORITE SPORT.

Finding her recently at one of her favorite pastimes, tennis, on her court at Bayside, L. I., the camera man immediately registered the fact by the accompanying picture. With her husband, Capt. T. L. Clausen, and her two daughters, Bojan and Sonja, the prima donna is spending her first summer in the East.

Kellogg sang Lia's air from Debussy's "L'enfant Prodigue" with good effect.

### "Martha," Friday Evening

Flotow's "Martha" was sung in the evening with Edith Mason in the name part, Frances Ingram as Nancy, Orville Harrold as Lionel, Henri Scott as Plunkett and William Schuster as Sir Tristan. Miss Mason was an excellent Martha and her portrayal of that role was one of her most convincing and pleased the auditors. Miss Ingram's Nancy was effectively set forth and her work left nothing to be desired. Mr. Harrold made an excellent Lionel, and the smaller roles were in good hands. At the conductor's desk Richard Hageman gave an illuminating reading of the score. He is indeed one of the biggest assets of the season.

### Saturday Afternoon Concert

Richard Hageman again was called upon Saturday afternoon to conduct the orchestra concert, which he did with his usual dignity and intelligence. Under his efficient baton the orchestra gave a good account of itself in numbers by Weber, Beethoven, Bach, Liszt, Smetana, Godard and Glazounow.

### "Secret of Suzanne" and "Traviata"

Carolina White scored a distinct success as Suzanne in Wolf-Ferrari's one act opera and was well supported by Morton Adkins as Count Gil and Francesco Daddi as Sante. Daddi is a conscientious artist and his acting in roles such as this is too well known to need added comment. He shared with the soprano in the success of the night.

In "Traviata" Florence Macbeth was a revelation to the eye and ear as Violetta. She once more proved her splendid art and versatility. Orville Harrold, Louis d'Angelo, Toft, Latham and Derman rounded up the cast. Hageman conducted, the former and Papi was at the desk for "Traviata." JEANNETTE COX.

### MUSIC AT CHAUTAUQUA

Beginning July 22, music will hold the stage at Chautauqua, playing a leading role among the arts. There will be twelve concerts, in all of which the Russian Symphony Orchestra, Modest Altschuler, conductor, will participate. On Friday evening, July 27, the dramatic cantata "Omar Khayyam" (Henry Housley) will have its initial performance under the direction of Alfred Hallam. Interesting programs have been arranged, including Stillman Kelley's "New England Symphony," Kollar's American suite, the "Manfred" symphony of Tchaikowsky, Cadman's "Thunderbird" suite, the "Child Life" suite of Conus, MacDowell's "Indian" suite, Wallace's "Maritana," and smaller works by Rubinstein, Kreisler, Glazounoff, Lalo, Beethoven, Svendsen, Wagner, Bach, Rimsky-Korsakoff, Weber, Chadwick, Powell, Bizet, Rossini, Scriabin, Schubert, Berlioz, Saint-Saens, Bubeck, Glinka, Wieniawski, Mendelssohn, Brahms, Gluck, Humperdinck, Popper, Puccini, Arnold, Sibelius, Sullivan, Paganini, Herbert, Elgar and Enesco. Mana Zucca's fugetta "Dixie" will be a feature of the opening concert, the only American composer represented thereon.

### Tacoma Anticipates Music Festival, August 15

Tacoma, Wash., is promised a music festival to be held at the stadium, August 15. The Commercial Club committee that has the affair in charge has engaged Jean Jomelli, of Portland, and Theo Karl, tenor, as soloists. The Seattle Symphony Orchestra, directed by John Spargur, and the festival chorus of 250 voices, directed by Frederick W. Wallis, complete the musicians that are expected to give Tacoma one of the best musical treats in the history of the city.

### Reich Not With Boucek

The Concert Direction of Hugo Boucek, New York, informs the MUSICAL COURIER that Emil Reich, formerly their traveling representative, is no longer in their employ.



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## WHAT CLEVELAND MUSICIANS ARE DOING

Cleveland, Ohio, July 12, 1917.

Sol Marcossion left Cleveland last week for his nineteenth season at Chautauqua, N. Y., where he will spend July and August teaching and giving recitals. Mr. Marcossion is the director of the violin department at Chautauqua and has pupils from all parts of the country, many of whom are teachers. Mr. Marcossion will give eight or ten concerts in the amphitheatre and also a series of artist-recitals in Higgins Hall. When he returns to Cleveland, his new location will be 807 The Arcade, under the title of The Marcossion Music School.

### Lowe Pupils in Demand

Some of Caroline Lowe's pupils are filling important church positions. Bessie Walker, soprano, of Akron, has accepted the position as soloist, at the First Methodist Church, of that city. Florence Everhard, soprano, has resigned her position at the Glenville Presbyterian Church and is now the soloist at the Cleveland Heights Presbyterian Church. Miss Lowe not only has a large class in Cleveland, but also equally large ones in both Akron and Canton.

### Kortheuer's First Recital

Herman O. C. Kortheuer gave the first of a series of artist-recitals at the Liszt Piano School, Friday, July 20. The first half of the program was devoted to early English composers. Mr. Kortheuer traced the development of music in England from the time of Thomas Tallis (1585), who was the creator of early English music, to Henry Purcell (1658), the greatest of all English composers. A brief sketch, characterizing the music of that period, preceded each number. This explanatory talk threw illuminative light on the compositions and made them doubly interesting. The second half was given over to the classical, romantic and modern periods. Compositions by Beethoven, Schubert, Grieg and Liszt were interpreted by Mr. Kortheuer with all the musical authority and finesse which are his by ancient right.

### Riemenschneider's Busy Season

This season has been an especially busy one for Carl Riemenschneider, the well known pianist and teacher of Cleveland. Aside from his large class in this city, he has students from Sandusky and Canton, many of whom are teachers. Two of his most talented pupils, Eleanor Koester and Naomi Crittenden, were the only pianists chosen to play at the open meeting of the student section of the Fortnightly Musical Club, this season. For the past three years, the Riemenschneider students have been much in demand for these concerts, all showing the exceptional and thorough training of their teacher. B. F.



ANNIE FRIEDBERG (third from the right in the first row) AND SOME OF HER GUESTS AT THE GARDEN PARTY WHICH SHE GAVE RECENTLY AT HER SUMMER HOME IN WHITE PLAINS, N. Y. ON HER RIGHT IS LEILA HOLTERHOFF, AND ON HER LEFT, MARIAN VERYL.

### Rare Old Violins to Be Sold

Two notable collections of rare old violins have just been offered for sale by the firm of John Friedrich & Brother, 270 Fifth Avenue, New York, as advertised elsewhere in these columns. Each represents years of search and patient trial and study, and it is rare that such valuable and beautiful specimens can be seen together.

The late George C. Park (of Park & Tilford) was well known as an ardent violin lover, and the collection of violins he brought together contains some exceptionally fine instruments. One of the instruments formerly belonging to him is a beautiful Stradivarius, dated 1717, the best period of his work. A very rare and handsome Jacobus Steiner, one of the "Elector Steiner" violins, is among them. This instrument is mentioned in the correspondence of George Hart as the "finest example," and on seeing this violin the remark can well be understood, as it does not seem possible that there should be a finer. Among others can be mentioned a grand pattern Nicolaus Amati, a very handsome and perfectly preserved specimen; a very beautiful Franciscus Gobetti violin, formerly in the Partello collection; a fine example of Sanctus Seraphin. Many other fine specimens are in this justly renowned collection.

Some of the rare instruments from the collection of Henry P. Wilson which are especially worth seeing are two very fine specimens of Stradivarius, one dated 1717 and the other 1725; a very fine flat pattern J. B. Guadagnini, a beautiful Andreas Guarnerius, a really handsome and characteristic Sanctus Seraphin, a small pattern Antonius and Hieronymus Amati, and many others.

The instruments in these two collections, added to the exceptional violins already in the possession of this firm, offer an assortment the equal of which is hard to find. Aside from the violins, there is a large and fine collection of real old bows containing no less than four Tourte bows, many Vuillaume, Voirin, Tubbs, and other rare and well known makes. To the cellist there are many instruments of great interest, the beautiful "Vatican" cello being the finest. A number of fine Italian cellos, including several Gagliano, are to be seen. An invitation to inspect this exceptional offering is extended to the readers of the MUSICAL COURIER and to any one contemplating the purchase of a fine Italian violin.

### BOISE, IDAHO

Under the direction of the Elison-White Chautauqua system, several splendid musical programs were given recently. June 23 the Darenny Quintet gave two delightful concerts. Their programs consisted of numbers by the quartet, vocal solos and duets, and violin solos, all given in a highly pleasing manner.

The artistic work of the Smith-Springer-Holmes orchestral quintet was enjoyed on a recent afternoon and evening. June 25 the Boston Light Opera Company presented Robert Planquette's "The Chimes of Normandie." The company is a well balanced one and the chorus tuneful. The principal parts were carried by Helen Newcomb, mezzo soprano; Sue Parker, soprano; Aubrey Burns, baritone; Alfred Hemming, bass. The piano and violin did their best to make up for the orchestra, but a larger one would have given the cast more support.

June 26 Mr. and Mrs. Ongawa, a talented Japanese couple, gave two charming little musical fantasies "The Mirror" and "Along the Road to Tokio." The music for both was collected in Japan and harmonized by them. Mrs. Ongawa possesses a very rich mezzo-soprano voice. Her interpretative dancing was full of poetic beauty and exquisite grace.

The climax of the week was reached Thursday evening in a concert by James Goddard. His voice of uncommon depth and volume showed to a good advantage in the selections he gave. Such a large voice needs more than merely a piano for background in an open tent. Mr. Goddard was assisted by Ruth Ray, violinist.

Alta Elmer, the youthful graduate of Boise Conservatory of Music, has just graduated from the Chicago Institute of Music. Miss Elmer was heard in recital Wednesday night at the Wampa Theatre. She gave a heavy program in a praiseworthy manner. Miss Elmer was assisted by Katharine Fordyce, whistler.

R. J. C.

Venice had its first view of Mascagni's "Isabeau" in May. Notwithstanding the nearness of the city to the actual front in Italy, the Venetians appeared perfectly willing to risk a few bombs for the sake of opera.

# MAURICE DUMESNIL

## Great French Pianist

### WILL BE IN AMERICA SEASON 1917-1918

As an executant, he plays with a technic really impeccable, and he interprets everything with the perfect comprehension which reveals an artistic temperament, exceptionally musical.—*Rio de Janeiro, Gazeta de Noticias.*

This great pianist is a prodigious executant, an absolutely perfect master of the instrument, from which he obtains sonorities whose gradation and limpidity seem unsurpassable.—*Montevideo El Plata.*

Dumesnil played with a mastery which demonstrated that this great artist has reached the summit, the highest point in the domination of technic and sentiment.—*Montevideo, La Razon.*

Dumesnil is a complete pianist.—*Buenos Aires, Nosotios.*

Dumesnil is now the most thorough representative of this admirable French school, sober, elegant, distinguished, in which good taste is never sacrificed to effect.—*Buenos Aires, Le Courier de la Plata.*

We have heard magnificent pianists, technicians of the best and thorough artists, but as an interpreter of the genius of Chopin, it seems to me that we have never heard here another pianist to be compared with Mr. Dumesnil.—*Rio de Janeiro, Ce Rua.*

### Some Press Opinions of Appearances in South America Last Season. :: :: ::

Long before this talented pianist began his program all the seats were taken and people were fighting to get standing room in the hall. Upon the conclusion of the program Mr. Dumesnil received such an ovation that when he managed to reach the street the crowd had become so great that the traffic was held up for some minutes, and it was with great difficulty that he eventually managed to get away.—*Buenos Aires Standard.*

In dealing with musical talent of such a high order as that of this gifted French artist, it is difficult to select the word to best interpret his ability.—*Buenos Aires Standard.*

His technic is one of the most perfect things we know, and one remains astounded by its brilliancy, vigor, equality and impeccable clearness.—*Buenos Aires, Nosotios.*

One of the most striking and sympathetic qualities of Dumesnil is artistic honesty.—*Montevideo, La Tarde.*

The audience enjoyed two hours of sheer delight, the works of the great masters interpreted by an artist who gave to every note its full value and made every change of tone and tempo a new wonder.—*Buenos Aires Herald.*

His merits give him full rights to the popularity which increases every day.—*Buenos Aires La Union.*

MANAGEMENT: R. E. JOHNSTON, 1451 BROADWAY, N. Y. CITY.

Chickering Piano



## CONSERVATORIES AND STUDIOS FURNISH CHICAGO SUMMER ITEMS

### Numerous Recitals—Many Studios Will Remain Open Throughout Summer

Chicago, Ill., July 16, 1917.

Rudolph Reuter's summer classes will continue until the end of July, when he will leave for the East. Later in the summer Mr. Reuter will be in New York City to make records for the Duo-Art player of the Aeolian Company. His first New York recital next season will take place November 28 and his Chicago recital, October 14.

#### Worthe Faulkner Bankrupt

Worthe Faulkner, a local tenor, was duly adjudged bankrupt on the second day of June, 1917. A post card received by the creditors of Mr. Faulkner through Frank L. Wean, referee in bankruptcy, gave notice of the first meeting of the creditors in the District Court of the United States for the Northern District of Illinois, in the matter of the Worthe Faulkner, bankrupt, in bankruptcy number 26,049. The first meeting of Mr. Faulkner's creditors will be held at room 437, Monadnock Block, in Chicago, July 19, at 10:30 a. m., at which time said creditors may attend, prove their claim, appoint a trustee, examine the bankrupt and transact such other business as may properly come before said meeting.

#### MacBurney Studios Summer Work

Celia Van der Meer's recital on Monday evening, at the MacBurney studios, the third of the summer series, proved to be a very enjoyable event. Miss Van der Meer has a soprano voice which is clear and true in the upper register, particularly in such songs as "Le Violette" (Scarlatti), "Lusinghe piu care" (Handel) and the "Waltz Song" from "Romeo and Juliet," and she responds well to the more dramatic spirit of "The Crying of Water" (Campbell-Tipton) and the "Call of Rahda" (Ware). Added to this Miss Van der Meer has poise and musical intelligence which contributed materially to the enjoyment of the program.

John Doane's inspiring accompaniments were, as always, a real part of the recital.

The summer work of the MacBurney studio is well started, and is proving to be even more practical and effective than usual. The Wednesday afternoon lectures are clear and concise, while the solving of vocal difficulties in the normal class is especially helpful. An enjoyable feature is the work in interpretation and program building.

two periods of which are being devoted to the songs of Schubert.

#### Arthur Burton Busy All Summer

The number of students desiring to do summer work with that well and favorably known vocal instructor, Arthur Burton, is so large that he will be kept busy teaching throughout the summer. He has been teaching constantly at his studio since the opening of his summer term in June and will continue working with his students until August 10, when he will take a well earned rest at his summer home in Geneva, Ill. Mr. Burton is an optimist as well and anticipates a very active 1917-18 season. Judging from present indications it will be the busiest year he has had.

#### Samuel B. Garton at Hedding College

Samuel B. Garton, has been elected director of the Conservatory at Hedding College, Abingdon, Ill., for the coming year. One feature which Mr. Garton will introduce will be the first artist-recital course. Several well known artists already have been engaged as soloists.

Mr. Garton teaches voices and directs the Choral Union of the town, which gave "The Messiah" and Dvorak's "American Flag" last year.

#### Blanche van Buren Receives Call From Knupfer School

Blanche van Buren, who for many years resided in Europe and since her return to her native land has devoted her time to fiction writing and whose stories have been published, has returned to the musical field as vocal teacher at the Walter R. Knupfer School of Musical Arts in the Fine Arts Building. Several years ago Miss van Buren occupied a similar position at the Chicago Musical College.

#### Mrs. John Alden Carpenter to Design New Decorations for Auditorium

From a reliable source this office has been informed that Mrs. John Alden Carpenter will design the decorations for the interior of the Auditorium Theatre. If the report is true the decorations will be most original.

#### A Russian Vocal Studio

A vocal teacher in the Auditorium Building has inscribed on his door, as well as on his windows, the following: "Russian Vocal Studio." The writer knew only of Turkish and Russian bath establishments, at the corner of Congress street and Wabash avenue, but a Russian Vocal Studio is a new one in Chicago.

#### Charles W. Clark at the Majestic

This office has received the following letter from Fred C. Eberts, manager of the Majestic Theatre:

July 10, 1917.  
DEAR MISS COX—We have booked in the Majestic Theatre the week of July 13rd, Charles W. Clark, baritone, who will make his first appearance in vaudeville. He will give a short recital of songs, and we feel sure that he is going to be a success and that his many friends in Chicago will be anxious to hear him. A notice to this effect in your paper I am sure will reach those who are desirous of hearing Mr. Clark.

With very best wishes, I am,  
Yours sincerely,  
(Signed) FRED C. EBERTS.

#### American Conservatory Recital

The program for the second of the series of summer recitals at the American Conservatory on Wednesday morning was furnished by Abraham Sopkin, violinist; Olga

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Herbert Miller, Edgar Nelson, Grace Stewart Potter

Kenneth H. Bradley, Guy Herbert Woodard, Wilhelm Nordie

Mrs. Joseline Wagner, Edgar Brazellan, Howard Leach

Members of entire Faculty will be available during the Summer Session.

Note: The Bush Conservatory is the only school of its kind in Chicago maintaining its own DORMITORIES. For reservation, make application in advance.

For literature and further information address Edward H. Schwenker, Sec'y.



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Steingway Piano Used

Serlis and Marion Roberts, pianists. Each participant reflected the conscientious and efficient training received at that prominent institution and their work is a credit to the school in which they are taught. Numbers by Kreisler, Saint-Saëns and the first movement of the Bruch D minor concerto were played excellently by Mr. Sopkin. Miss Serlis rendered successfully numbers by Schumann and Chopin and likewise Miss Roberts accomplished good results with numbers by Brahms and Chopin.

#### George A. Brewster in Chicago

A former Chicagoan, George A. Brewster, who for the last two years has been the soloist and pianist with Billy Sunday, was one of the visitors at this office during the week. Mr. Brewster is resting during the summer after a strenuous season and will start again on tour with Mr. Sunday beginning in September in Los Angeles. From there they will go to Atlanta, Washington (D. C.), Chicago and Duluth, making the five campaigns from September to July.

#### Joint Recital at Bush Conservatory

During the summer session at the Bush Conservatory, of which Kenneth M. Bradley is the able president, recitals by members of its faculty will be given on Thursday afternoons. One of these, this week, presented Charles W. Clark and Edward Collins, two prominent members of the conservatory faculty, in an interesting and well arranged program. The work of both Mr. Clark and Mr. Collins is too well known to necessitate added comment. To say that they held the attention of the large audience at all times and gave them unalloyed pleasure will suffice. So great was the enthusiasm after each group that both artists were forced to add encores, which were received with the same mark of approbation.

#### "Musical Psycho-Pedagogy" Much Demanded

Recognizing the value of "Musical Psycho-Pedagogy," by Daniel S. Bonus—a book containing twenty-four lessons in musical pedagogy published by the Musical Education Publishing Company, of Decatur, Ill.—many well known musical people have not only purchased the book, but have expressed their appreciation of it in glowing terms. Among those who have recently become owners of "Musical Psycho-Pedagogy" are such well known musicians as S. Stojowski, and Frank Howard Warner, of New York; Harold B. Maryott and Ragna Linne, Chicago; Alice Verlet, Clarence Adler and Richard Epstein, New York; Clinton Jonas, Boston; F. Addison Porter and H. S. Wilder, Boston; Gilbert Russell, Gustav L. Becker, Mrs. A. M. Virgil and George Shea, all of New York; Sidney Silber, Lincoln, Neb., and Herbert Miller and Harmon Watt, of Chicago.

#### Radanovits Studio Notes

Many artists now winning success in concert and opera have come from the studio of Sandor Radanovits, who has had an active season and is now enjoying summer work with his numerous students. Some of his artist-students who are "doing things" may be mentioned Warren Proctor, tenor of the Chicago Opera Association, who was one of the soloists on the Minneapolis Orchestra spring tour; Princess Watawakso, who is at present winning success as one of the principals in the Seven Day Lyceum Chautauqua Circuit. Arthur Platz, Mr. Nuttal, Mr. Beatty, Miss Holinger, Maude DeVoe and Susan Emma Drought also have had their share of the season's bookings. These are facts of which Mr. Radanovits may well be proud, as "nothing succeeds like success" and the success of his students is also Mr. Radanovits' success.

#### Notes

Paul Tietjens, the well known composer and pianist, called at this office this week on his way back East. Mr. Tietjens will in all probability be heard this coming season in a piano recital in Chicago, presenting several of his serious compositions.

Carl Kinsey and his wife have just returned from a short vacation spent at Ottawa Beach, Mich.

Louise Gartrelle has returned to Chicago, where she will enjoy a well needed rest after an extended trip. At present Mrs. Gartrelle is hard at work on repertoire for next season, but expects to have time for rest as well.

JEANNETTE COX.

#### The von Ende Summer Course

Alberto Jonas, the eminent Spanish pianist; Adrienne Remenyi von Ende, voice placer and specialist in French repertoire; Hans van den Burg, Dutch composer and pianist; Lawrence Goodman, American pianist and pedagog; Harold Vincent Milligan, organist and teacher of theory; Lucille Collette, violin soloist and teacher, and Herwegh von Ende, director and teacher of violin, who has turned out such splendid violinists, are all busy now teaching professional artists and teachers from the South and West. The fall term of The von Ende School of Music begins here September 10.

## NICOLAY

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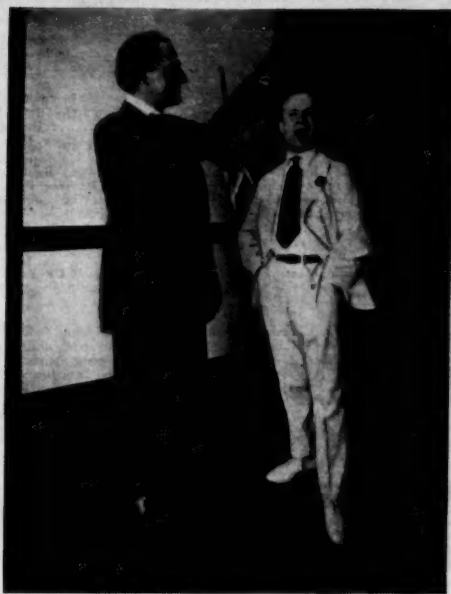


Photo by E. L. Bernays.

## TONE TESTS A LA MODE.

A new duet which undoubtedly will take concert audiences by storm, should any one ever risk the price. Elman is teaching Amato how to play the violin, and the baritone is reciprocating with lessons in breath control.

## THE CRY FOR "JAZZ"

(From an Exchange)

I will not attempt a distinct definition for the word "Jazz," but as a professional trap drummer in an up-to-date dance orchestra, I think I shall be able to give some conception of the application of the word.

After wiping the perspiration from my brow, which has accumulated there as a result of toting a superfluous amount of instruments, but which, collectively, I call "junk," I begin to unpack this collection and sort it out. By the time I have placed the last toy, or instrument, if you please, my grunting has settled down to a definite monotone as the result of bending over so much, and my ears are utterly immune to this wailing of my body until the violinist begins to tune up and produces an unbearable discord with my unmusical monotone. My ears immediately send an "S. O. S." to my brain which in turn directs me to straighten up and then we are ready to begin.

Every one watches for the first stroke of the music, wondering whether or not we are capable of giving them lots of "pep." Well, after we have all expressed our sentiments regarding the size of the crowd and as to whether the evening will pass quickly or slowly, we begin.

I immediately try to make a boiler factory sound like a group of babies pounding marshmallows, in comparison to the amount of music that I get out of my "junk." We finish the opener with a blaze of glory and the crowd yells for more. We begin again, and by this time they have exhausted their vocabulary in voicing their appreciation of the fine weather and they begin to notice that we are there with the "pep." They enjoy it immensely as I hammer on the Chinese wood block with a violence that would make it difficult for a Chinaman to recognize his native instrument after I have played a few numbers on it.

About this time I am breathing rather hard, and in order not to waste any precious breath, I blow it through a wind whistle, which is made especially for the purpose of receiving surplus wind from drummers. It is a boon to the traveling kind also, as it creates a tremendous amount of noise. The next thing I do is to play musically on the cow bell. This is done by hitting it as hard as possible in the spot where the tone is the greatest in volume, even though the musical tone of the cow bell must be sacrificed for the sake of noise. It is a shame to abuse the emblem of the royal order of cows in this manner, but it cannot be helped, the dancers want music.

I have thus far employed only a few of my instruments and I must, by all means, use some more, otherwise I will be considered as "loafing on the job," so I pick up my tambourine and castanets and try to give an impersonation of the finale in a minstrel show. This makes a pretty good hit with the dancers, and I am instilled with ambition to do more, so I try to hit the crash-cymbal, bass drum, snare drum and tom-tom, all at one time, on the last beat of the piece, and the effect is similar to that of a few tons of plate glass falling through eight tin roofs and then landing on a charge of dynamite.

Now, that is real music, and if you are in doubt as to the truth of this statement, you should see how a crowd of dancers go into hysterics over such a wonderful interpretation of musical art as I have described.

What would you call it, music or "Jazz"?

## H. E. van Surdam in California

That transcontinental tenor, H. E. van Surdam, who appears to be singing one week in Coronado, Cal., the next in El Paso, Tex., and the third in New York City or New England, now is reported to be at the first mentioned of the foregoing places, and the guests of the Hotel Del Coronado again are having the pleasure of hearing his sympathetic voice and his sincere and effective interpretations. Mr. van Surdam has just finished a series of records for the Pathé Company in New York, and he made an especially quick journey in order to reach the Hotel Del Coronado for its annual July 4 concert. He scored tremendous success, according to reliable accounts, in a Puccini aria, in

several songs, and in Speaks' patriotic number, "When the Boys Come Home," for which the text was written by John Hay, Secretary of State during President McKinley's administration.

## Re-enter the Cosmopolitan Opera Company

Teachers who number among their pupils those who are prepared for appearance in operatic roles will welcome the announcement that the Cosmopolitan Opera Company will open its New York season in the fall and that it will welcome to its ranks students thus prepared. Alfredo Martino, director of the organization, declares that students ready for such appearances will be given an opportunity. Offices have been established at 141 Broadway, New York, and the name of the theatre and of the principals will be announced very soon.

## How Music Came to Be Printed

There were a great many steps in the development of the present form of written music. The custom of writing melodies rather than trusting to the uncertain help of memory for their preservation was first observed by the Greeks. Indeed, at one time, the preserving of music in a tangible, visible form was deemed as necessary as to be the subject of a special papal bull.

The writing out of music was accomplished by the use of many different sets of signs and symbols, in the various countries. Nothing really definite and lasting, though, was done in this connection until the fifteenth century, when the first real printing of melodies and harmonies was accomplished in Germany. This was made possible by the invention of the movable metal types.

The prints thus produced were remarkably clear and neat at first, but they later became gradually more and more imperfect, which degeneration finally led to the invention of copperplate printing in 1586, by Simon Verovio, an Italian.—New York Globe.

## Harold Land Delights Summer Guests

Harold Land, the well known baritone, soloist of St. Thomas' Church, New York City, has been delighting guests at the Smiley home, Lake Mohonk, N. Y. With Messrs. Richardson, tenor, and Hallett, organist, the three performed the great "Forza del Destino" duet, each also singing solos. "Just for fun," Land then played the Schumann concerto (piano), with Hallett at the choral-cello. Mr. Land's singing was hugely enjoyed, as usual. Later he was the guest of the Harry Flaglers.

## Queer War Time Advertising

In an Italian musical paper there appears the portrait of a man and next to it in large letters this inscription: "To perpetuate his infamy, we publish the miserable effigy of Maestro Ercole Pifferi, condemned to life imprisonment by the military tribune of Bologna for espionage and other treason."

## Another Comic Opera

Arthur Hammerstein, the New York manager, and son of Oscar, has engaged Silvio Hein to write the music for "Frocks and Frills," a new comic opera to a libretto by Edward Clark. The piece will come to the Astor Theatre, New York, October 29.

## Reuben Davies for Saco Valley Festival

Reuben Davies, the young American concert pianist, has been engaged as soloist for the Saco Valley Festival to be held in Bridgton, Maine, July 26, on which occasion he will play numbers by Chopin and MacDowell.

## A Clever Poem

Here is a clever bit of musical verse entitled "Artistic Victories of a Baritone, a Poem for Music," taken from the Rivista Teatrale Melodrammatica of Milan:

Guglielmo Tell, Du Foscari, Africana,  
Tristano, Rigoletto, Trovatore,  
Gioconda, Ballo in maschera, Adriana,  
Zazà, Ugonotti, l'Elisir d'amore,

Pagliacci, Amleto, Carmen, Loreley,  
Maria di Rohan, Sigfrido, Jone,  
Sonnambula, Madama Butterfly,  
Walkiria, Parisina, Dannazione,

Traviata, Otello, Dinorah, Conchita,  
Iris, Barbieri, Saffo, Ebreo, Wally,  
Manon Lescaut, Siberia, Favorita,  
Bohème, Falstaff, Linda di Chamounix,

Marcella, Pescatori, Tosca, Ernani,  
Thais, Edmea, Fra Diavolo, Lucia,  
Poliuto, Don Pasquale, Puritani,  
Aida, Guarany, Cavalleria,

Cristoforo Colombo, Faust, Fedora,  
Andrea Chénier, Manon, Madame Sans-Gêne,  
La Fanciulla del West, Amica, Aurora,  
Amico Fritz, Crepuscolo, Chopin,

Nabucco, Werther, Forza del Destino,  
Don Carlos, Isabeau, Ruy Blas, Lakmé,  
Zingari, Tutti in maschera, Crispino,  
Oro del Reno, Amore dei tre Re.

Mombello, maggio 1916.

E. G. PIRAZZOLI.

## Season 1917-1918

## LEILA HOLTERHOFF



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After Most Successful First American Tour Will Start Her Second Season October the Sixth at the Great National Musical Convention at Lockport, N. Y.

Month of October Almost Booked Solid

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Metropolitan Opera House Building  
New York

JEAN COOPER  
Contralto

Miss Jean Cooper was the soloist of the Civic Orchestra Concert at the St. Nicholas Rink last evening. Miss Cooper sang the aria, "Pleurez mes yeux" from Massenet's "Le Cid," and the "Battle Hymn of the Republic." She was supposed to lead the audience in singing the latter, but they seemed content to listen, and the number became a solo. Miss Cooper has a rich, vibrant voice of much power, and an unusually attractive stage presence. Both selections were encores.—New York Times, July 13, 1917.

The beauty of Jean Cooper's voice has impressed New York audiences as often as it has been heard here. Yesterday, she was again thoroughly effective in Massenet's "Pleurez mes yeux," and several encores added to a rich natural quality, a splendid art of interpretation.—New York Evening Mail, July 14, 1917.

Management: R. E. Johnston

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Friedmann, Emma ..... Musicology, Westerly, R. I.
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Garraon, Mabel ..... Valois, N. Y.  
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Geeding, Asa Howard ..... Kennebunkport, Me.  
Genovese, Nana ..... Motoring through New Jersey  
George, Thomas ..... Somewhere in France  
Gibson, Dora ..... Swampscot, Mass.  
Giorni, Aurelio ..... Monroe, N. Y.  
Glick, Alma ..... Fishers Island, N. Y.  
Godowsky, Leopold ..... Lake Placid, N. Y.  
Goode, Blanche ..... Huntington, Ind.  
Gosnell, Vivian ..... Narragansett, R. I.  
Granberry, George F. ..... Blue Ridge, Ga.  
Graveure, Louis ..... Burlington, Vt.  
Greene, Herbert, Wilbur ..... Brookfield Center, Conn.
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Hand, John F. ..... Salt Lake City, Utah  
Harling, W. Frank ..... South Norwalk, Conn.  
Hargreaves, Randall ..... Duxbury, Mass.  
Harris, George, Jr. ..... Bar Harbor, Me.  
Harris, Victor ..... Easthampton, L. I.  
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Havens, Raymond ..... Webster, Mass.  
Haviland, Howard R. ..... Webster, Mass.  
Hempel, Frieda ..... Montclair, N. J.  
Hess, Hans ..... Cedarhurst, L. I.  
Higson, Marietta ..... Chicago  
Hirsch, Max ..... Sheepshead Bay, L. I.  
Hoff, Anton ..... Schroon Lake, N. Y.  
Hoffmann, Lisbet ..... Woodstock, N. Y.  
Hoffmann, Josef ..... Seal Harbor, Me.  
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Hopkins, Francis ..... Ogunquit, Me.  
Hubbard, Hannah ..... Grossmont, Cal.  
Huber, Daniel ..... Mt. Pocono, Pa.  
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Huhn, Bruno ..... East Hampton, L. I.  
Hull, Elizabeth Kinney ..... Dublin, N. H.  
Hutcherson, Ernest ..... Upper Montclair, N. J.
- J**ONAS, Alberto ..... Rockaway Park, L. I.  
Judson, Arthur ..... Touring Blue Ridge Mountains
- K**ARL, Gertrude ..... New Jersey  
Karle, Theo ..... Des Moines, Iowa  
Kinder, Hans ..... Adirondack Mountains  
Kinsel, Otto ..... Canaan, N. Y.  
Kirwan, Charlotte E. ..... Bryant's Pond, Me.  
Kirkland, George I. ..... Bryant's Pond, Me.  
Klamroth, Wilfred ..... Vail's Gate, Orange County, N. Y.  
Kunwald, Dr. Ernst ..... Estes Park, Colo.
- L**A FOND, Phyllis ..... Boonton, N. J.  
Lambert, Alexander ..... Avon, N. J.  
Langenhan, Christine ..... Douglas Manor, L. I.  
Lawrence, Mario ..... Chestnut, Mass.  
Lawrence, Lucile ..... Plainfield, N. J.  
Lawton, Victoria ..... Monroe, Me.  
Lea, Lorna ..... Blauvelt, N. Y.  
Leefton, Maurits ..... Ocean City, N. J.  
Leopold, Ralph ..... Washington, D. C.  
Lerner, Tina ..... California  
Lewis, Goldina ..... Newport, N. H.  
Linne, Ragna ..... Livingston, Mont.  
Littlefield, Lida Shaw ..... Harrison, Me.  
Locke, Lydia ..... At her farm in Connecticut  
Lombard, Louis ..... Summit, Pa.  
Love, Linnie ..... Blauvelt, N. Y.  
Luckstone, Isidore ..... Highmount, N. Y.  
Luyster, Wilbur ..... East Brookfield, Mass.
- M**CCORMACK, John ..... Noroton on Long Island Sound  
McDermott, Anna E. ..... Whitney Point, N. Y.  
MacCue, Beatrice ..... Richland Farms, Hightstown, N. J.  
Macbeth, Florence ..... Glencoe, Ill.  
Mackenzie, J. Landseer ..... Windsor, Vt.  
Maier, Guy ..... Center Lovell, Me.  
Martin, James Stephen ..... Atlantic City, N. J.  
Martini, Giovanni ..... Sunset Heights, Monroe, N. Y.  
Marx, Leon ..... Bay View, Mich.  
Mason, Edith ..... Ravinia Park, Ill.  
Matzenauer, Margarete ..... Chelsea Park, Pine Hill, Catskill Mts.  
Mees, Arthur ..... Lake Waushakum, Framingham, Mass.  
Mee, Susan H. ..... Lake Waushakum, Framingham, Mass.  
Meyn, Reinrich ..... Coldstream, Victoria, Australia  
Middleton, Arthur ..... Ontario Park, Catskill Mts.  
Milholland, Vida ..... Musicology, Westerly, R. I.  
Miller, Christine ..... Meadowmount, Dedham, N. Y.  
Morgan, Tali Esen ..... Oceanside Hotel, Magnolia, Mass.  
Morisey, Marie ..... Thousand Islands  
Murphy, Lucien ..... Howells, Orange County, N. Y.  
Muzio, Claudia ..... Waterville, Conn.  
Myer, Dr. Edmund J. ..... Flushing, L. I.  
Myer, Edward R. ..... Seattle, Wash.  
Myer, Edward R. ..... Fine View, St. Lawrence River, N. Y.
- N**ASH, Frances E. ..... Heath, Franklin County, Mass.  
Naumburg, E. ..... Cedarhurst, L. I.  
Nearing, H. C. ..... New York City  
Nichols, John W. ..... Burlington, Vt.  
Niessen-Stone, M. ..... Quogue, L. I.  
Novaes, Guiomar ..... Saranac Lake, N. Y.
- O**BER, Margarete ..... Severance, N. Y.  
Oberdorfer, Henry ..... Salt Lake City, Utah  
O'Neill, Enrichetta ..... Berkshires  
Ornstein, Leo ..... Deer Isle, Me.
- P**ADEREWSKI, Ignace ..... Paso Robles, Cal.  
Papi, Gennaro ..... Ravinia Park, Ill.  
Perini, Flora ..... Spring Lake, N. J.  
Pfeiffer, Walter ..... Wildwood, N. J.  
Pinto, A. F. ..... Lake Placid, N. Y.  
Powell, John ..... Richmond, Va.
- Q**UIRKE, Conal O'C. ..... New York City
- R**AISA, Rosa ..... Spring Lake, N. J.  
Rappold, Marie ..... Sullivan County, N. Y.  
Rattison-Williams, Nina ..... North Long Branch, N. J.  
Reglin, Frederick ..... Bradley Beach, N. J.  
Reiss, Albert ..... Inlet, N. Y.  
Rice, Margaret ..... Water Mill, N. Y.  
Ricker, Lake Sunapee ..... White Mountains  
Riesberg, F. W. ..... Norwich, N. Y.  
Roberts, Emma ..... New Jersey Coast  
Robertson, Duncan ..... Stonington, Conn.  
Roderick, Emma ..... New Milford, Conn.  
Rodriguez, J. L. ..... Connellsville, Pa.  
Rogers, Francis ..... Waterbury, Conn.  
Romei, Signor ..... Spring Lake, N. J.  
Rothwell, Walter Henry ..... Lyme, Conn.  
Rothwell-Wolf, Elizabeth ..... Lyme, Conn.  
Rubner, Cornelius ..... Tannersville, N. Y.  
Russell, Louis Arthur ..... Newark, N. J.
- S**AEGER, Oscar ..... Chicago  
Sandby, Hermann ..... Bar Harbor, Me.  
Sarto, Andrea ..... Stony Brook, L. I.  
Savage, Paul ..... Munsonville, N. H.  
Sawyer, Antonia ..... Hartland, Me.  
Schiller, Celia ..... Kennebunkport, Me.  
Schlieder, Frederick E. ..... Middleton, Vt.  
Schofield, Edgar ..... Berkshires  
Scognamiglio, E. M. ..... Far Rockaway, L. I.  
Seagle, Oscar ..... Schroon Lake, N. Y.  
Sembach, Johannes ..... Hydeville, Vt.  
Serato, Arrigo ..... Rome, Italy  
Sheffield, George ..... Greenfield, Ill.  
Simmons, Neal ..... Portland, Ore.  
Sittig, E. N. ..... Lake Placid, N. Y.  
Sittig, Gretchen ..... Haines Falls, N. Y.  
Sittig, Hans ..... Haines Falls, N. Y.  
Smith, Ethelynde ..... Alton Bay, N. H.  
Sobelman, Louis ..... White Mountains  
Sorrentino, Umberto ..... Milford, Conn.  
Spalding, Albert ..... Monmouth Beach, N. J.  
Spencer, Allen ..... Westport, Mich.  
Spiering, Theodore ..... Elizabethtown, N. Y.  
Stanley, Helen ..... Stamford, Conn.  
Stoessel, Albert ..... Colorado Springs, Colo.  
Stevenson, Anne ..... Eltingville, S. I.  
Stoeving, Paul ..... New Haven, Conn.  
Stokowski, Leopold ..... Junco Nook, Seal Harbor, Me.  
Stokowski, Mme. ..... Junco Nook, Seal Harbor, Me.  
Sundelius, Marie ..... Harrison, N. Y.  
Szumowska, Adamowski ..... Sutton, Me.
- T**HUNDER, Henry Gordon ..... Ventnor, N. J.  
Tirindelli, P. A. ..... Bay View, Mich.  
Tittman, Charles ..... Washington, D. C.  
Torpadie, Greta ..... Seal Harbor, Me.  
Towner, Earl ..... San Jose, Cal.  
Trimmer, Sam ..... Somewhere in France  
Truefte, Everette E. ..... Elas-iti Lodge, Greenville, Me.
- U**RLUS, Jacques ..... Katwyck, Holland
- V**AN DRESSER, Marcia ..... Seal Harbor, Me.  
Van Leer, Edward Shippen ..... Oak Bluffs, Mass.  
Vecsey, Armand ..... Long Beach, L. I.  
Venth, Carl ..... Brooklyn (September 1)  
Veryl, Marian ..... Pennsylvania  
Von Klener, Katherine ..... Evans  
Von Mickwitz, Harold ..... Wookootsee Villa, Point Chautauque, N. Y.  
Von Mickwitz, Harold ..... Brevoort Hotel, New York City
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## POVLA FRIJSH ENJOYS PROMINENCE IN ARTISTIC WORLD

Danish Soprano Begins 1916-1917 Season in New York, November 4

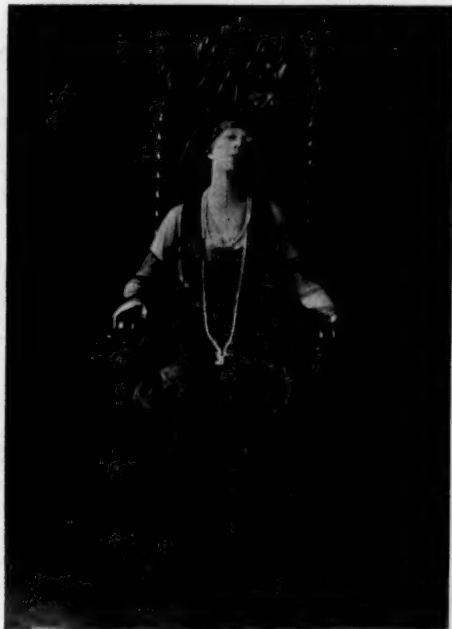
A concert singer now before the American public who holds a brilliant and permanently assured artistic position is the Danish soprano, Povla Frijs. Already she is announced for a Western tour next season. This is to be more extensive than was originally contemplated, as she is booked to fulfill both new appearances and re-engagements. Coming to this country two years ago from Paris, where she had passed the greater part of her life and received her vocal training, Mme. Frijs won instantaneous success with American audiences. She was heard in song recitals in New York, Boston, and many other Eastern cities where she won flattering favor from critics and public alike and return engagements for her second season in almost every city in which she appeared during the first.

Philip Hale, New England's famous critic, said in the Boston Herald following her debut in Boston: "Mme. Frijs is a remarkable singer of songs; in certain respects the most remarkable that we have heard for several years."

Her genius shines in classic German lieder; in Italian airs of the eighteenth century; in the modern songs of France and Russia. . . . Few singers, heralded or unheralded, have so held the attention of an audience to the end."

Mme. Frijs's New York recitals likewise have called forth praise from the press. Henry T. Finck, in the New York Post of March 5, 1917, declared that she had justly won much admiration by her artistic singing from the large audience which was assembled at the recital she had recently given in the metropolis, while of the same concert the New York Sun said: "Hers is an art that encompasses in a rich measure understanding, imagination, sentiment, polished phrasing and tonal coloring."

One of the leading assets in Mme. Frijs's equipment for her unusual success in the concert field is the mag-



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POVLA FRIJSH,  
Danish soprano.

netic power of her personality. By this power, in combination with the excellencies of her vocal art, she is able to hold the attention of her audiences throughout a program to a high degree of interest that is indeed quite extraordinary.

As a maker of programs, Mme. Frijs displays rare taste and skill. These contain wide variety of selection, including always songs which seldom, if ever, have been heard in this country. Her summers have been spent largely in Paris, where she makes researches in the libraries for old French songs; also in Switzerland, at her villa near the foot of Mt. Blanc, where with her former teacher, Mme. de Lande, a disciple of Lamperti, she prepares her programs for the coming season.

She is of Danish birth; her father, however, being of French extraction. Mme. Frijs received her training in the French capital. Her first important engagement was for a joint tour with the eminent French pianist, Raoul Pugno. Later she gave a debut song recital in Paris, at which Alfred Cortot, the Parisian pianist, paid her the exceptional honor of appearing as her accompanist. Her success at this recital was pronounced and henceforth she became a favorite with Parisian audiences, singing repeatedly with the Colonne and Lamoureux Orchestras, in the salons of the nobility—and since the war broke out, again and again in the hospitals of Paris for the wounded soldiers. She has sung on tour in Europe with Pablo Casals and Jacques Thibaud. At the Paris Conservatoire she was the only vocalist chosen to appear at the celebration of the centenary of Liszt. Mme. Frijs is an indefatigable student of her art in spite of her many achievements, and, although she is now constantly in demand as a singer either in America or during her vacations in Europe, she persists in continuing a serious plan of vocal study whenever her time permits.

Mme. Frijs in a recent interview spoke of her love of singing to American audiences. "I have seldom seen a public like the American public," she said. "I think you

Americans are wonderful. The Americans are so eager, as quiet as a mouse—Oh, they know the music! I have never known such delight in singing as in America."

Frequently in this country and in France, Mme. Frijs has been asked to sing the "Marsellaise" on special patriotic occasions. She thrilled thousands by her rendering of the anthem at the great Allied Bazaar, held in the Grand Central Palace in New York in June, 1916. Her final appearance of this last season in the same city was when as "La France" she appeared on the program of the concert on April 17 at the Metropolitan Opera House, which was given for the benefit of the mutilated soldiers of the Allies with Caruso and other world stars of the stage world.

The soprano will begin her season of 1917-18 in New York on November 4, when she will be the soloist at the first of the series of concerts given by the Society of the Friends of Music. She will sing the solo part in a new work by Ernest Bloch and the composer himself is to conduct the orchestra.

## CIVIC ORCHESTRAL CONCERTS

John Powell and Jean Cooper Appear on Wednesday Evening

A program of great beauty was that of the Civic Orchestral Society, Pierre Monteux, conductor, at St. Nicholas Rink, New York, on Wednesday evening, July 12. The "Scheherazade" suite (Rimsky-Korsakoff) came first, in which the wonderful coloring and rhythms under Mr. Monteux's baton were recreated into the entrancing illusions of a child devouring the "Arabian Nights." The orchestra displayed a unanimity and precision that made possible the carrying out of the conductor's excellent reading "Le Rouet d'Omphale" (Saint-Saëns) and "Roméo et Juliette" (Berlioz) were the remaining numbers for orchestra. Mr. Monteux shared the enthusiastic applause with his men.

The soloists of the evening were Jean Cooper, contralto, and John Powell, pianist. Miss Cooper's first number was the aria "Pleurez mes yeux," from "Le Cid" (Massenet), which she sang with taste and expression, displaying the many excellent qualities of her exquisite voice. Her second number was the "Battle Hymn of the Republic," given with a directness and an entire absence of affectation which add to the genuine pleasure of listening to this young singer. Both these songs were sung with orchestral accompaniment and both received prolonged applause. A beautiful encore sung after the Massenet number had a piano accompaniment. The "Battle Hymn" had to be repeated. Miss Cooper's charming appearance and personality, the quality and volume of her lovely voice, always insure for her an appreciative audience.

John Powell played the Hungarian fantasy (Liszt) with orchestral accompaniment. As usual in his playing, Mr. Powell's big technical equipment was merely a means, not an end in itself. His broad conception of the musical con-

tent, his ardent temperament under absolute control, the sincerity and dignity of his attitude toward his art, brought enthusiastic applause. For an encore Mr. Powell played the "Banjo Picker," from his suite "At the Fair." The audience was large and showed hearty appreciation of the program.

Sunday Evening, Mabel Garrison and Max Pilzer, Soloists

One of the largest crowds of the season attended the Sunday evening concert given by the Civic Orchestral Society at the St. Nicholas Rink, New York. Mabel Garrison, soprano, and Max Pilzer, violinist, the soloists, doubtless were the magnets.

Miss Garrison used considerable taste in the selection of her numbers, which were "Charmant Oiseau," from David's "Perle du Brésil," and the famous Sembrich song, Strauss' "Voci di Primavera." The singer was in excellent voice and sang with an abandon that was decidedly pleasing. Her trills and runs in the first number were clear and precise and without the least shrillness. Into the waltz song she brought plentiful coloring and no small degree of charm. The audience's applause was rapturous, and Miss Garrison sang "Comin' Thro' the Rye" as an encore. Later, during intermission, she gave an enthusiastic interpretation of "Dixie," and was recalled so many times that she was obliged to sing two additional verses before being allowed to depart.

Max Pilzer also received a hearty reception, which was equalled by the warmth of applause that greeted the conclusion of his number, the Bruch concerto. Mr. Pilzer's capabilities as a violinist are so well known to the readers of the MUSICAL COURIER that comment here is not necessary. As usual, he was forced to play an encore.

The orchestral numbers included Beethoven's fifth symphony, D'Indy's "Istar," the prelude to Bruneau's "Messidor," and Delibes' "Cortège de Bacchus" from "Sylvia." Pierre Monteux conducted with vim and authority.

## Westerners Are Enjoying Mary Jordan's Art

Mary Jordan, who has been added to Loudon Charlton's list of artists, inspired great enthusiasm at the Portland, Ore., Musical Festival, at which she sang two performances. The contralto is planning for a season of marked activity. Before returning East she will sing at various points in the Northwest and in Southern California.

## F. N. Sard to Assist Emil Reich

Inadvertently the name of Frederick N. Sard was omitted from the article which appeared in the January 12 issue of the MUSICAL COURIER, entitled "A New Conductor of a New Orchestra," and referring to the recently organized Miniature Philharmonic Orchestra, Jacques Grunberg, conductor. Emil Reich, the manager of the orchestra, is to be assisted by Mr. Sard, who is to act as publicity man.

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## AN OPEN LETTER FROM MME. VON KLENNER

President of the National Opera Club Replies to a  
Friendly Criticism

To be in the spotlight's glare is not without its disadvantages. Oftentimes the Prominent Person becomes a target. Every artist, every public man and woman knows this. So worry about it. Others rejoice and are glad. They realize that every criticism is a sign of interest.

All presidents of women's clubs are frequent recipients of anonymous communications, for example, and the Baroness von Klenner, founder and president of the National Opera Club of America, is far from being an exception. Some such epistles tell her that she wears her diamond-studded presentation wrist watch upon the wrong arm. Others declare that colors are more becoming than white, and so forth. They rarely are taken seriously, but a recent letter, with a huge gold crest at the top, made Mme. von Klenner sit up and begin to take notice.

"I am always reading about what the National Opera Club is doing for opera," the letter said. "What has it ever done to lessen the cost of opera to the public?"

This is a part of what was sent in reply, for this particular critic had the good sense and courtesy to sign her name:

You ask me what the National Opera Club has done to lessen the cost of opera to the public, and I take a very real pleasure in stating the facts. Please notice that they are facts, too, and quite susceptible of proof.

The members of this club, whose annual dues are but three dollars, have the privilege of securing season tickets for many of the best performances at the Metropolitan Opera House on terms that are about one-third less than the same seats sell for through the box office window. There are so many of our two thousand members who wish to attend the opera that our club contracts for seats in wholesale lots. So you see we do decrease the cost of opera to the public very materially, don't you?

Now you will ask me, what else do you do? Well, we render single acts from all the operas with first class singers at almost every meeting of the organization, of which there are two monthly—sometimes more. As the members pay but three dollars a year, and as there are always fifteen or more meetings, you will see that the cost of each meeting, in one of the most expensive rooms in the United States, figures down to a few cents. Is that offering opera at a low price? This coming season we shall offer entire operas much oftener than heretofore, and this makes my arguments all the stronger.

We educate the public. Messrs. Hubbard and Gotthelf are our standard lecturers and musical illustrators, and no one can listen to them without acknowledging their educational merit, as well as their interest. Other lecturers there are. We hope to have many notable speakers in the future. These are but a few of the things we are actually doing. We shall give entire operas in Bridgeport, Albany and other cities this year. I feel that I have answered your letter in some degree, and I hope that you will some day let us have the pleasure of your company at the Waldorf.

Sincerely yours,  
(Signed) KATHARINE EVANS VON KLENNER.

### Seattle for American Opera

Commenting on the recent announcement of the organization formed by leading Americans, musical and otherwise, to produce American operas in English, the Seattle Post-Intelligencer of July 7, 1917, says:

The awakened spirit of America, reborn in world war drama, shows itself a many-sided spirit. With the broadening of vision that follows aroused universal sympathy come higher ideals. Having joined the great majority of the universe in its struggle for life and liberty, America suddenly becomes aware of its own right to the pursuit of happiness. And it realizes for the first time, in its swift mounting to material supremacy, the need of esthetic supremacy, if that pursuit is to have adequate results.

The movement of the American composers, dramatists and leaders of national civic and musical organizations for the production of American opera and other native music in the English tongue, launched July 3 in New York, accentuates this desire, born of the

new spirit, for a national utterance in the universal language, music. Reginald de Koven, the composer, is chairman of the national committee.

It is the intention of this organization to produce operas in English by American composers only. The promoters start out with real enthusiasm. The dependence of the United States on foreign countries and foreign tongues for its musical happiness is felt to be almost a disgrace. Will this organization of patriotic esthetes have power to inspire a national pride in our own musical drama? There's the rub. Hitherto the States have imported their music, like their gowns, from abroad, and thought nothing serious in musical production created on the hither side of the Atlantic worthy of consideration. The new movement corresponds with the new patriotic spirit. It is a great and worthy undertaking.

### Billy Sunday Tabernacle Dedicated With Series of Concerts

Los Angeles is to have a Billy Sunday visitation, and the mammoth tabernacle for his services is almost completed, but before Billy Sunday takes possession of it a six weeks' Chautauqua is to be held therein. Mme. Schumann-Heink will open the Chautauqua on the evening of July 17, with a song recital, and then follows a remarkably fine series of concerts, recitals, vocal and instrumental, miscellaneous programs made up of trios, quartets, etc., and finally a performance of "Aida" in English and a rendition of Mendelssohn's "Elijah," directed by J. B. Poulin, with a chorus of 1,000 voices, Cecil Fanning singing the part of "Elijah."

### Valeri Pupil Weds

Cupid seems to be working overtime among musicians this spring. One of the most recent of his triumphs was the marriage of Grace Breen, soprano, to William Joseph Clarke, a New York broker and son of J. I. C. Clarke, a well known writer and editor formerly connected with the Standard Oil Company. Mrs. Clarke was another in the long list of singers whose triumphs have added to the luster of her teacher's name, this teacher being Delia M. Valeri, the eminent vocal teacher of New York. Last spring she scored as heroine in Victor Herbert's "Eileen," at its New York season.

### Octavia Belloy to Visit America

Emil Reich, a New York manager, informs the MUSICAL COURIER that Octavia Belloy, prima donna of the Royal Opera, Antwerp, will be in America the coming season under his direction. Her first appearance is scheduled for October, when she will sing as soloist with the Miniature Philharmonic Orchestra, Jacques Grunberg, conductor. Mme. Belloy is as yet unknown in America, but it is said that Ernest van Dyck, the famous tenor of former days, declared her voice to be one of the purest he had ever heard.

### Dahm-Petersen for Los Angeles

Adolph Dahm-Petersen, the Birmingham, Ala., singer and vocal pedagogue, has left that city in order to settle in Los Angeles, Cal., where he probably will connect himself with a large musical institution. Mr. Dahm-Petersen is an excellent musician, a skillful interpreter and a fearless fighter for what he considers to be the highest musical ideals, and a man of his type and personality should find in the thriving Southern California city a fruitful field for his useful and impressive attainments and abilities.

### Franco Continues Cincinnati Successes

The Cincinnati Times Star of recent date reports that all attendance records of the past five years or more at the Cincinnati Zoological Gardens were broken last Thursday night, when it was announced that more than 14,000 persons had passed the gates. The occasion was a charitable fete for the benefit of the American and Allied soldiers, and the receipts were above \$10,000. Nahan Franko led the orchestra, played solos, and constituted himself assistant collector in some of the enterprises connected with coaxing contributions out of the pockets of the public for the very worthy cause to which the fete was conducted.

A very pretty incident occurred early in the evening with Nahan Franko in the leading role. The Times Star tells about it in this fashion:

A crowd of children from the Cincinnati Orphan Asylum on Auburn avenue were standing with their caretakers at the head of the main walk inside the Zoo, wondering what they should do next, when a man came up and surveyed the happy crowd. Two minutes later the whole crowd of seventy-five children were trooping after him to the fish pond. He paid for their fishing and with the change from a big bill bought them all ice cream cones. Finally he invited them all to come back again Saturday afternoon, saying: "I'll play some special music for the children." Not until then did the chaperons suspect the famous musician. They promised to have the children on hand for the Saturday treat.

The Franko concerts at the Cincinnati Zoo will end this week, and Mr. Franko will then return to his New York activities and divide his time between the metropolis and his lovely country home in Long Beach, L. I.

### Robert Allen Enlists

Fired by patriotic ardor and unable longer to resist the call of his country, Robert Allen, the young baritone, has enlisted as private in the New York Post Graduate Base Hospital Unit No. 3. The organization will leave for the front in France in a very few days. Last week a patriotic concert was given for the benefit of the Red Cross at Langwoods, Md. (at the lovely estate of Mr. and Mrs. James Fletcher, of New York), and Mr. Allen took part, together with Mrs. Daniel Haynes and Mrs. Arthur F. Chase. Mr. Allen's group of songs included compositions by Handel, Liza Lehmann and Burleigh. A large sum was realized for the charitable object.

### Noted Singers Feature Cox Songs

"April Tide," by Ralph Cox, received many flattering notices, when sung by Percy Hemus, baritone, on his recent Western tour. Mr. Hemus also included this song on his last New York recital program at Aeolian Hall, and the audience demanded its repetition.

"Sylvia," by the same composer, was featured by Leon Rice, tenor, on his tour of 1916-17 which lasted throughout the entire season. Mr. Rice writes of "Sylvia": "It is a splendid recital song, written by a musician who understands the voice, and is therefore singable."

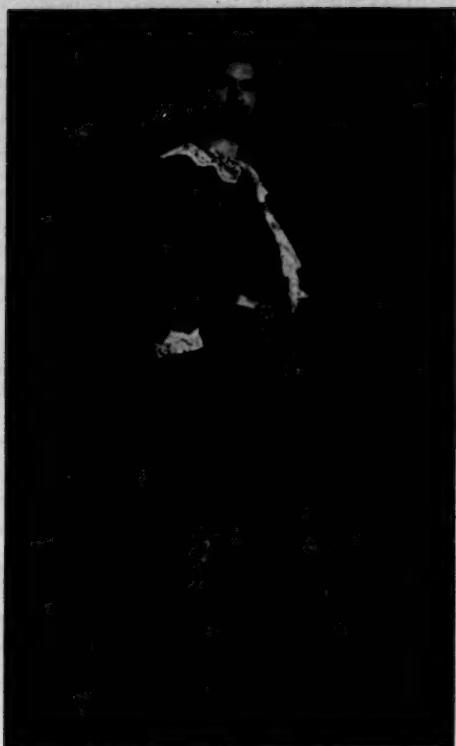
### Nearing at The von Ende School

Homer C. Nearing, a talented pianist and successful teacher in the Southwest, is brushing up his pianistic repertoire with Alberto Jonas, and is studying organ and composition with Harold V. Milligan at The von Ende School of Music here.



Photos by Howard E. Potter.  
HOW THE LATEST STAR  
AMONG THE PRIMA DONNAS  
IS SPENDING THE SUMMER.  
Amelita Galli-Curci at her summer  
home at Fleischmann's, N. Y.





GIACOMO RIMINI,

Baritone of the Chicago Opera Association, as Rene in "Un Ballo in Maschera," a role in which he has achieved marked success.

### National Praise for Pilzer

Press comments regarding the work of Max Pilzer are pretty much the same, whether they appear in metropolitan dailies or those of any other city in this country. Here are a few, taken at random from among the many which speak in praise of this gifted violinist:

The concert last evening would have been worth while if only for the beautiful playing of Max Pilzer, who is one of the most accomplished and interesting violinists in the country. He played the favorite Bruch concerto with delightful ease and exquisite finish, and with much breadth and firmness of style. His tone is warm and pleasing, and of ample volume with yet no hint of roughness or asperity, while runs and embellishments were executed with captivating grace and perfection. It was a masterly performance.—Springfield (Mass.) Republican.

Max Pilzer played the Bruch concerto in G minor with a brilliant bowing, glowing, colorful tone and delicacy of expression which mark him as a virtuoso extraordinary.—Columbus (Ohio) Evening Dispatch.

The violinist was able to infuse these numbers with interest. His tone was warm and sympathetic always, with rich quality and ample volume. He displayed sound and serious musicianly intelligence throughout and the ability to meet the various styles his numbers called for, whether the breadth and loftiness of the Bach concert, the brilliance of Vieuxtemps, or the Polish that came between.—New York Times.

There was something sincere, unaffected and entirely persuasive in the appeal of the artist, who seemed to merge his own personality into the work as a whole. A ravishing tone, pure, round, mellow, sweet and vibrant characterized his playing. Round after round of applause finally brought him to the point of playing a charming composition of his own, "Berceuse."—The Daily Oklahoman.

Mr. Pilzer was heard with great delight—and he brought to his work a quickened understanding of its needs, making delightful contrast in color and sentiment. His bowing is graceful and firm, and his tone is beautifully smooth and insinuating. In intonation he satisfies, and his legato deserves special recognition.—Chicago Music News.

Mr. Pilzer played in his masterful style, his execution of the difficult parts holding the audience spellbound.—Newark (N. J.) Star.

### Marian Veryl Sings American Songs

Marian Veryl is fast gaining recognition and her next season promises to be as full of results as this past one has been. This opens in October at one of the Kinsey Morning Musicales in Chicago. Miss Veryl, who is a fine linguist, is to make a feature of the American composers and will sing most of her programs in English, including songs which have been dedicated to her. The success which she had with these songs caused her to make a thorough search for new American music and the result is a most interesting and popular repertoire.

In a recent interview when questioned regarding American music, Miss Veryl declared that she believes in singing each song in the original. As she belongs to the artists who have mastered several languages, she is able to judge.

### Mme. Schnitzer Terminates Season

Germaine Schnitzer, pianist, played on June 1 at the Casino Theatre, New York City. Miss Schnitzer shared the enthusiastic applause with David Bispham and Lucca Botta who also contributed to the program. On June 23, the artist fascinated her hearers by her playing at the New York Washington Irving High School. Following her appearance on June 28, at the Convention of Musicians at Niagara Falls, N. Y., she had an unusually warm reception. On June 20, Miss Schnitzer gave one of her "Romanticist" recitals at the beautiful home of Mrs. Stern, before the "acme" of Rochester, N. Y., society, finishing her concert season brilliantly.

### Music Fails to Kill Artists' Patriotism

(Herman Devries, in the Chicago American, July 10, 1917.)

The great war is exploding a good deal more than shells. Along with shrapnel and bombs go a lot of sophisms, antediluvian theories, and still young traditions about people and habits.

In the musical world the prevalent and accepted belief has been that the average modern musician-artist is both indifferent to matters patriotic and listless in response to any call upon his national soul. It has even been said that he has no national feeling—that the education and the peculiar quality of a musical training rob the individual of a distinct racial birthright.

I think that facts are the best denial of this assertion and, in defense of the artists, I give only a few of these facts to show that neither age nor vocation can stamp out love of country and the instinct of self sacrifice in the cause of patriotism.

In Europe there have been cases too numerous to mention where men far beyond military age have offered their services to their government.

In France, Alberic Magnard, one of the famous French composers, a son of the late Francis Magnard, who for years was editor of the Paris Figaro, was killed at the beginning of the war.

A few weeks ago another great French composer, Halphen, a "Grand Prix de Rome" winner, was killed at Verdun. Maurice Cazeneuve, a tenor of the Paris Opera Comique, enlisted the same day as his son and was killed at the Vosges. He was fifty-three years old.

The story of Maurice Renaud's military honors is an interesting chapter. Renaud, whom history will call one of the greatest French baritones, deserted at twenty-one years of age, and from 1882 to 1887 could not enter French territory. In 1880, the one hundredth anniversary of the French Revolution, all deserters were pardoned by a vote of the Chamber of Deputies and the Senate.

Renaud, once more a real Frenchman, returned to his career in France.

When the war began, to wipe out the memory of his past unpatriotic act, he entered the ranks as a simple private, and today, at fifty-five years of age, he is a lieutenant, promoted for courage shown in action, and has been decorated Chevalier de la Legion d'Honneur. Is this not a remarkable example of patriotism?

Here in Chicago one hears of like cases among young and middle aged.

Our own Maecenas and composer, Charles G. Dawes, now wears the uniform of an officer of the United States Army. John Philip Sousa is at the service of his country. Percy Grainger, the Australian pianist and composer, is with the American forces, playing the oboe, which is his way of "doing his bit." James Whittaker, erstwhile pianist and critic, has enlisted in the artillery, and we said God-speed to Arthur Fram, Guy La Belle, Philip Manuel, Harold Carson, and many other representatives of our musical life.

No doubt a request for other names would give us a long list of devotees to the cause, who have abandoned a musical career to give their all to their country.

This should quash once for all the damning doubt of our musicians' patriotism. Music or no music—"a man's a man for a' that!"

### Carolyn Beebe Completes Series

Carolyn Beebe, pianist, recently brought to a close an extremely successful series of four morning musicales at Greenwich, Conn., which were given in the beautiful homes of E. C. Benedict, Mrs. E. B. Close, Mrs. James Gilbert and Mrs. R. A. C. Smith. This series was under the patronage of Mrs. Robert Franklin Adams, Mrs. George Davis Barron, Mrs. Irving Bachelier, Mrs. John D. Barrett, Mrs. George C. Clausen, Mrs. Edward B. Close, Mrs. Hugh J. Chisholm, Mrs. Edwin B. Curtiss, Mrs. H. Durant Cheever, Mrs. William H. Day, Mrs. Alexander Grosset, Mrs. Clifford B. Harmon, Mrs. Frank L. Hastings, Mrs. Seymour Jarius Hyde, Mrs. Frederick A. Haworth, Mrs. Percival Smith Hill, Mrs. Bryan L. Kennelly, Miss Kent, Mrs. Jacob Langeloth, Mrs. Henry Roger Mallory, Mrs. Robert Mallory, Mrs. Charles Mallory, Mrs. Clifford D. Mallory, Mrs. Frank C. Munson, Mrs. Edgar L. Marston, Elizabeth Northrup, Mrs. Nicholas Fletcher Palmer, Mrs. George M. Pynchon, Mrs. William G. Rockefeller, Mrs.

## The von Ende School of Music

Fall term beginning  
September tenth

NEW YORK

R. A. C. Smith, Mrs. James Hasting Snowden, Mrs. Gamaliel Cyrus St. John, Mrs. Charles G. Smith, Mrs. John A. Topping, Mrs. Francis Bailey Vanderhoef, Mrs. L. R. Wilfley, Mrs. William F. White, and Anna S. Wilson.

The string quartet of the New York Chamber Music Society appeared with Miss Beebe, who is the pianist and director of that organization, at the first of these musicales, playing the Brahms piano quintet, Glazounoff's "Novellettes" for strings. The second program was one of solos by Miss Beebe and Castellanos Varrilat, the French baritone. The work of both artists was applauded enthusiastically and many encores were demanded. The third program was devoted to piano and wind instruments, and here again Miss Beebe had the assistance of the wind section of the New York Chamber Music Society. Works by Goepfart for four winds, Mozart's piano quintet, the Kriens trio for three winds, Pierné's pastorale and Barthe's "Pas-sacaglia" for five winds, were presented, the climax being reached in Holbrooke's sextet for piano and five winds, which was heard for the first time in this vicinity. Pierné's sonata in F for flute and piano opened the final program, and other numbers were York Bowen's sonata in C minor for piano and viola and Debussy's sonata in F major for piano, flute and viola. William Kincaid, flute, and Samuel Leitch, viola, of the New York Chamber Music Society, were the assisting artists. Enthusiasm was marked and Miss Beebe was called upon to speak to the large assemblage about the Chamber Music Society.

It was announced that four similar musicales would be given in June of next year in Greenwich. The receipts of the fourth musicale of this year were donated by Miss Beebe to the Red Cross at Greenwich.

### Alma Clayburgh Sings

That excellent concert artist, Alma Clayburgh, is in demand this summer, and has been making public appearances at a time when many singers usually spend their time in rest and recreation. On July 13, Mrs. Clayburgh sang for the Westchester Art League, of which David Bispham is president. Her program was delivered in English, and included songs by Rachmaninoff, Leichter, Rogers, Scott and Burleigh. On July 10 Mrs. Clayburgh was booked to sing at a large and fashionable charity concert in Islip, L. I., arranged by Rev. William Garth. On July 28 the same artist is to appear at the big suffrage concert in Greenwich, Conn.

### Christine Miller in New York

Christine Miller was called to New York this week from her peaceful vacation joys at beautiful Magnolia Beach, Mass., to make talking machine records and to sing at a concert at the Waldorf-Astoria. Among these aforesaid "joys," is knitting, which Miss Miller declares she was forced to take up in self defense.



LOUIS SIEGEL, VIOLINIST (left) ON BOARD THE SS. MONSERRAT, WITH SALVADOR RULDA, THE FAMOUS SPANISH POET; LUIS PARDO, THE SPANISH ACTOR (above), AND PABLO CASALS.

Mr. Siegel is spending the summer in Spain at Villa Casals. See photo above. He is enjoying a most delightful vacation amid these interesting surroundings, where it is a great inspiration to work. He feels sure that his recital programs next season will reflect the serious thought and work he is spending upon them during this time.

## SUCCESS BUILT ON LAYERS OF TEARS AND HARDSHIPS

**Anna Fitziu, Popular American Soprano, Tells Singers With Genuine Talent Never to Lose Hope—Discusses Recent Brilliant Opera Season in Porto Rico and Venezuela—To Sing With Sigaldi Company in Mexico City and Later With Chicago Opera Association—Will Create Title Role in Hadley's New Opera "Azora"**

Barely two seasons ago Anna Fitziu made her American operatic debut at the Lewisohn Stadium, New York, as Nedda in "Pagliacci." Her portrayal of that vivacious role was a memorable one—one that incidentally "started the ball rolling" swiftly on its way toward success.

Shortly after, Miss Fitziu was selected to create the leading role of Granados' "Goyescas" at the Metropolitan Opera House, New York City. In spite of the fact that this opera was not an over-tuneless one, the critics were quite justified in their praise of the singer's skillful handling of it. Like a number of other leading opera singers, Miss Fitziu gained her most valued experience with the Bracale Opera Company, being engaged three times last season. With this company, she made her debut as Tosca in Havana. Inasmuch as her work in this role created nothing short of a furore, Mr. Bracale immediately re-engaged Miss Fitziu to appear at the opera seasons scheduled for Porto Rico and Caracas, Venezuela. It is needless to lay stress upon the singer's brilliant season there, as her remarkable notices have attracted considerable attention in the recent columns of the *MUSICAL COURIER*.

Miss Fitziu, carefully chaperoned by her new mascot—a green "Poll-parrot," who, by the way, will not allow her to forget her Spanish—is back now in New York, where she says she is happy to be among her friends. When seen by the *MUSICAL COURIER* representative a few days ago she looked as though she had just come back from a long vacation, and showed not a single trace of her most energetic season.

"Why shouldn't I look well?" inquired Miss Fitziu. "My last year was the most wonderful of my entire life. My worries—I have not been without them—have been chased away and now my mind is very much happier. A happy mind, you know, brings a happy face! But I have not forgotten the dark days, through which all beginners must go, nor the bitter tears and disappointments, and even the hardships I underwent. I realize now more than ever that success is the accumulation of layer upon layer of these ugly things. My advice to other young singers whose chance has not come yet, is for them to keep on hoping and to turn their silver cloud inside out. When one loses hope, he might as well die. Some may say, 'But I have waited so long,' a thing that I can appreciate myself, but I do know that by being optimistic they can help themselves. I, myself, had to learn to look on the bright side of life, and my teacher was a little girl, my niece. If you make up your mind that you are going to fail, you will! But, on the other hand, if you keep saying to yourself, 'I must win out,' nine times out of ten you will go to the top. I feel confident that every one with genuine talent has a chance, and it is sure to come sooner or later." "Fortunately, your chance came sooner, didn't it?" questioned the writer.

### Blows Kiss to Stadium

"Yes, but not so soon as I should have liked. Every time I pass that dear old stadium—the place of my first success—I blow a kiss to it."

"How did you find Porto Rico?"

### Sang Tosca Five Times Within Twenty Days

"Perfectly wonderful! The country is ideal, and the roads capital for motoring. The opera house there is not large enough to accommodate all the music lovers, so those who came late had to remain on the outside, and on still evenings they heard the performance from where they stood on the lawn. It was most peculiar to hear the applause, almost like the echo of the regular audience's. Both the audiences of Porto Rico and Venezuela I found to be highly intellectual, and what is more, they know 'what is what' in opera. During the engagement in Porto Rico I sang Tosca five times within twenty days, and twenty-five times during the entire season. Tosca, you might guess, is my favorite role. I never really enjoyed the theatre so completely as I did this last season. Shall I tell you of my streak of good, yet bad, luck in connection with one of the performances?"

### Sings for President of Porto Rico

"Well, then, the President of Porto Rico, who was away, was expected home on a certain date. To celebrate his return Mr. Bracale arranged a special performance of 'Aida.' Bills had been posted and everything was in readiness for the performance. The President arrived, and among other things he asked how the opera season had

been progressing, and thereupon was told of my success in 'Tosca.' You see, the people had not easily forgotten the new soprano's work. Upon finding out that Miss Fitziu was not to appear in 'Aida,' Mr. President said he preferred to wait until 'Tosca' was given again before attending a performance. Mr. Bracale quickly change his plans for 'Aida,' and I was told that I would have to appear that night in 'Tosca.' Of course, I felt highly honored. Now, I believe firmly in luck, but upon this occasion ill luck was with me, for two hours previous to curtain time the President's secretary very suddenly dropped dead, which kept the President away. However, I had the privilege of singing for him several times after that. One of these occasions was a ball held at his palace in honor of some members of the French Admiralty, when I sang 'Marseillaise' and 'The Star Spangled Banner.'

### What the United States Has Accomplished in Porto Rico

"It is quite wonderful what the United States has accomplished in Porto Rico within the last eighteen years. The coffee industry flourishes more than ever. The vast plantations and the white coverings of the boxes where the beans are allowed to dry in the sun resemble so many glaciers from the top of the hills. From three schools originally the island now boasts of 2,500, so that there is no excuse for the future generations being anything but brilliant. That reminds me of the fact that this last year my good favor has not been alone with the adults, but with the children as well.

### Coaches Children in "Star Spangled Banner"

"During an automobile trip to San Juan, where we were singing, we had a puncture near one of the school houses.



ANNA FITZIU AND A GROUP OF SAN JUAN (PORTO RICO) SCHOOL CHILDREN WHOM SHE TAUGHT HOW TO SING "THE STAR SPANGLED BANNER."

My friends asked if I would like to go and listen to an English class. Now English is supposed to be the official language of Porto Rico, but I can safely say all the time I was there I heard about three words spoken. The children in this particular class ranged from five to ten years, and were very cunning. Whether or not they had a fondness for the letter K I do not know; however, they insisted that day upon spelling cat with a k instead of a c. Before we had been there long one little tot got up and out of a clear sky asked if I knew 'The Star Spangled Banner,' because they were going to compete in a local entertainment and the various schools were to sing that particular number. I told her that I did know it, and then

she asked me if I would sing it through for them so they might learn it the better.

"Like the good American that I am, I did my 'bit' and went through it several times. It was very fascinating to see how quickly they grasped it, and I was so interested that almost every day on my way to San Juan I stopped in and coached them. The evening of the concert came. The children of the schools, all looking alike, seated themselves on the stage. Suddenly I saw several dozen sets of gleaming white teeth flash into a smile. My children had been located, and they sang very nicely. Next day, as a token of their appreciation, the kiddies sent me a large, wild looking bunch of flowers, plucked from the garden, grass, roots and all. Little things like that make life so well worth living. I am a firm believer in giving out sweetness to those around you. And in so doing you will receive sweetness in return. Children's innocence and naturalness is to me the very dearest thing imaginable."

### Rough Trip to Caracas

Miss Fitziu declared that the trip from Porto Rico to Venezuela was the only unpleasant experience of the whole tour. From the time they left until the "float" docked she had not one well moment. Not because she was a poor sailor, for Miss Fitziu has crossed the ocean eight times.

"It was so beastly rough, and such a boat as we sailed in—a veritable float! At night all lights were ordered out and we were not even allowed a torch. Any relief would have been acceptable, even that of the man in the story who was feeling none too well, when some one cried, 'A submarine, sir!' to which he replied, 'Thank God for that!' I felt exactly as he did.

### Caracas—4,000 Feet Above Sea Level

"Caracas is one of the most picturesque spots, 4,000 feet as it is above sea level. The view from the mountains is quite unsurpassed. Our season in that city was a most gratifying one, and when we closed there the performance was my forty-fifth.

### "Beef-Tea-Less"

"A few days after we had settled down I was confined to the house, owing to the sudden change in climate having its usual effect. I remember there was one thing during that time that I longed for very much—a cup of beef-tea such as mother used to make. But no one knew how it was prepared, and had not one dear old gentleman came to the rescue I should have been beef-tea-less. He was Signor Fortoué, one of the former presidents and for twenty-five years also ambassador to France, Germany and England. He called to know if he could do anything to make me more comfortable. I told him it was beef-tea I wanted the most, and immediately he had some sent over from his own home. In fact, all my meals he insisted upon sending over until I was well again. I begged him to desist before

I got fat, for there were such goodies, and such things are not for singers."

Miss Fitziu declares that two performances of an opera afford more valuable experience to a young singer than a whole year's work in a studio. Although her vacation is to be but a month, it will be spent in coaching her roles for next season, which, by the way, will keep her in this country.

### Plans for Next Season

Miss Fitziu will leave New York the last of August for an eleven weeks' engagement with the Sigaldi Opera Company in Mexico City. Besides singing the leading roles of

# ELEANORE COCHRAN

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## Dramatic Soprano

—An Artist of Superior Ability  
—A Woman of Great Beauty  
—A Singer of Peculiar Charm



"Manon," "Tosca," "Faust," "Bohème," "L'Amore dei Tre Re," "Manon Lescaut," and "Goyescas." Miss Fitzu will appear as Desdemona to Zenatello's Otello. Immediately upon the conclusion of her season in Mexico City, she will go straight to Chicago, where she opens with the Chicago Opera Association for a six weeks' engagement, beginning December 1. Of special interest is the fact that Miss Fitzu has been selected to create the leading role of Henry Hadley's new English opera, "Azora." Other leading roles to be handled by the singer are those of "Faust," "Don Giovanni," "Cleopatra" and "Pagliacci." After her season in Chicago, Miss Fitzu will fill a goodly number of concert engagements which already have been booked for her by her manager, R. E. Johnson. It is also expected that some rumors concerning another operatic engagement in this country will be shortly confirmed and announcement of the singer's engagement be officially made public.

J. V.

#### Alexander Lambert's New Studio

After many years of residence in his own house on Lexington avenue, New York, Alexander Lambert, the pianist and pedagogue, has decided to take up quarters in a new locality, and, beginning October 1, he will occupy his new home with a handsome studio at 171 West Seventy-first street. Mr. Lambert is not doing any teaching this summer at his country home on the Jersey Coast, but already his usual limited class is booking for the opening of his season next fall in his new studio. There is great demand for Mr. Lambert's services as a pedagogue, but he devotes only a part of his time to piano instruction; for the rest, he is greatly in demand as an editor and arranger for some of the largest publishing firms. His "Piano Method" has been a big seller for several years all over the country. The publisher is Schirmer.

#### May Peterson and Albert Spalding Concert Adds \$1,600 to the American Red Cross Fund

At the beautiful home of Mrs. William Barbour, at Rumson, N. J., May Peterson, the noted soprano, now of the Metropolitan Opera, and Albert Spalding, the renowned violinist, gave a musicale for the benefit of the American Red Cross, which proved such a delight to the audience that both artists were most enthusiastically and repeatedly encored by about 200 guests, who represented the New Jersey Coast "elite."

The Hon. Mr. Beck, widely known in diplomatic circles, paid a beautiful tribute of gratitude to the artists for enabling the American Red Cross fund to be augmented by \$1,600, and made the announcement that it would be used in procuring an ambulance to be called "Rumson Road," but the artists might be privileged to call it "Our Ford."

Among the guests present were the Hon. Mr. Beck and Mrs. Beck, Mrs. Ira Barrows, Mr. and Mrs. Borden, Mrs. Caesar, Mrs. W. Harding, Mrs. Thomas McCarter, Mrs. J.



AGIDE JACCHIA.

Who has added to his renown by his splendid success as conductor of the summer season of Boston "Pops." As far back as 1909, when he was conducting opera in New York, the Times declared him to be "a conductor of much merit," and further stated that "Signor Jacchia, let it be said at once, is an exceedingly good conductor, and he made the most of a rather small orchestra and at all times held his forces well in hand, even in the face of applause which might have carried the singers away from a less skilled conductor." His work today, both as orchestral and operatic conductor, continues to deserve and receive similar favorable comment.

B. Singer, Miss Burnett, Mrs. Banks, Mrs. Plum, Mr. and Mrs. Barbour, Mrs. J. Knox and others.

The following program was given: "L'Amoro" ("Il re pastore"), with violin obligato (Mozart), Miss Peterson and Mr. Spalding; air on the G string (Lulli), Hungarian dance No. 7 (Brahms-Joachim), "Romanza Andaluza" (Sarasate), Mr. Spalding; "Aux Temps des Fees" (Koechlin), "Il pleut des petals de fleurs" (Rhene-Baton), "El majo discreto" (Granados), Miss Peterson; "Prelude du Deluge" (Saint-Saëns), "Lettre de Chopin," "Alabama" (Spalding), Mr. Spalding; "Songs My Mother Taught Me" (Dvorák), "Snowflakes" (Mallinson), "Yesterday and Today" (Spross), Miss Peterson.

The artists were splendidly accompanied by Francis Moore for Miss Peterson and Andre Benoist for Mr. Spalding.

#### "Our Flag in France"

In its issue of July 12 the MUSICAL COURIER mentioned a song called "Our Boys in France," which was sung by Marcella Craft at a recent political meeting. The right name of the song is "Our Flag in France," and the creator of its words and music is Emilie Frances Bauer, of New York. She wrote the composition for the purpose of donating all the royalties therefrom to the American Ambulance Hospital in Paris. The song is about to be published. In a recent statement Miss Bauer said to a MUSICAL COURIER representative: "Needless to tell you, I did not write 'Our Flag in France' for the purpose of making a reputation or gaining any personal glory or pecuniary advantage. I had in mind simply the idea of trying to create something which might become the source of a steady income for that particular charity which lies very close to my heart." Miss Bauer's verses read as follows:

#### OUR FLAG IN FRANCE. (Dedicated to "Our Boys.")

##### I.

Your boys and our boys  
Are brave and strong and true,  
'Neath your flag and our flag  
Of Red and White and Blue.  
Here's to "Old Glory!"  
And "Vive le Tricolore!"  
Long we've been brothers  
But now we're something more.

##### II.

Your boys and our boys  
Who, standing side by side,  
Left sisters and mothers—  
Perhaps a tender bride,  
God guard and bless them,  
Protect them night and day,  
Who fight 'neath "Old Glory!"  
With France pour Liberté.

##### Refrain.

The brave Spangled Banner  
The noble Tricolore  
Together in triumph  
Shall wave forevermore,  
Our stars brightly shining,  
Your red and white and blue  
Proclaim to the world  
They are both unfurled  
O'er the brave, the staunch and true.

#### Summer Notes Around Gotham

F. Reed Capouilliez, the baritone soloist, is singing during the summer at the Congregational Church of North New York. He has just returned to the metropolis after a vacation jaunt to Maine, then to Niagara Falls, then to the Riesberg summer home, "Caasawacta Cabin," Norwich, N. Y.

Walter L. Bogert sends greetings to New York friends from Kennebunkport, Me., where he is staying from July 6 to July 28.

Still Another Successful

# McLELLAN

Artist,

## META CHRISTENSEN

Contralto

Announcement of engagements already booked 1917-1918 season will follow

## MUSICAL COURIER READERS

## "Imitation Is Flattery"

6 East Eighty-first Street, New York City, July 13, 1917.  
The Editor, Musical Courier:

In your issue of July 12 you published a letter from Herman Klein, of London, in which he claims that Mr. Saenger has "flattered him by imitating" his Phono-Vocal Method.

If, as Mr. Klein asserts, Mr. Saenger had imitated his method, it would indeed have been the "sincerest form of flattery," for it would have been the first time in all his professional career that Mr. Saenger would have imitated anyone. He has had many imitators, but has never been one. Mr. Klein admits that he has not seen the "Oscar Saenger Course in Vocal Training," which is quite apparent, for if he were familiar with it, he would never have called it an "imitation."

Mr. Klein makes the statement that his system was not the kind of thing that could be patented, and he is quite right—it could not be—but Mr. Saenger's method is based on a principle which for the first time now is applied to singing in a new and original way, as proof of which he has obtained a patent on the same, granted him on June 5, 1917.

I wish that Mr. Saenger should be exonerated from not only the charge of "imitation" but from any desire to "go Mr. Klein one better," as they say. It was in the fall of 1908 that I first heard Mr. Saenger talk of teaching singing by phonograph and during the season of 1909-10 he worked out and developed his present method and made his first experiments. We first heard of Mr. Klein's method about a year and a half ago and in the spring of 1916, after Mr. Saenger had completed his course, I went to the agency that has Mr. Klein's method for sale, in order to ascertain if the two were similar. The only similarity that I could discover was the circumstance that both are recorded on a phonograph.

It has often happened that two inventors have had the same, or a similar, idea at the same time, although widely separated in space, and Mr. Saenger has never claimed that he was the first or the only person to conceive the idea of teaching singing by phonograph, but that he has worked out his method in an absolutely original and unique manner. The "Oscar Saenger Course in Vocal Training" (by Victrola) is new and it is Mr. Saenger's.

Believe me,  
Sincerely yours,  
CHARLOTTE WELLES SAENGER,  
(MRS. OSCAR SAENGER).

## Poor Lo!

The Editor, Musical Courier:

Efforts galore have been expended in behalf of the American composer and now, from the wild and woolly, comes another under the sponsorship of James W. Pierce, who has organized the American Composers Club. To the Musical Courier's Pacific Coast representative he has written a letter which is self explanatory and of which are quoted the essential passages:

"I am enclosing some data which I hope you will give generous mention in the magazine you represent, more particularly because of the fact that I am trying to do a work for the American composer heretofore not attempted by any one so far as I am informed. The idea is wholly philanthropic, and with the sole idea of 'boosting' the American composer and his works, providing such works stand above mediocrity. Of course, from time to time works of popular strain creep in; but this club does not mean to compromise with such works at all, and so soon as we get the club's interests operating as they should be, there will be a board of censorship appointed to cull out the trash from works of merit, and only the latter will receive attention from the club. However, no matter how little known the composer may be, the club will not be biased in its just and fair effort in the interest of that composer. I am sure these ideals are commendable. Many composers throughout the East are constantly writing for information and are joining the club; however we must increase the membership to at least 300 in order to do the work we have planned, which includes the issuance of a small bulletin covering the activities and proposed work of the club, offering prize competitions each year to bring out new works, and enthrone composers to greater efforts, arranging with publishers to produce the prize winning numbers and others of special merit, having notices of the works of the members appear in the various journals and arranging with clubs and artists to incorporate in their programs works of the various members."

(Signed) JAMES W. PIERCE.  
1150 South Figueroa Street, Los Angeles, Cal.

It is worthy of mention that the corresponding secretary of this club is a gentleman named Holz, and that the treasurer sports the euphonic name of Baas. Which naturally suggests the question: "What is an American composer?" To the writer it seems that a man may be a very good American indeed, and also a very good composer, and yet not be the man to whom we have a right to point with pride, saying, he is an American composer. A talent for composition is hereditary, ancestral, patrimonial. In other words, in matters of art it is not the question what a man is but what his parents were. A man born in this country of foreign parents is American in all things except the traits and talents that are transmitted by heredity. It requires a generation or two of intermarriage

to wipe out these inherited traits and talents, and until that eliminating process has been gone through the output of such a man, be he a composer, may scarcely be called American music.

Those who conduct composers' societies and prizes for American composition should bear this in mind and require that the parentage of the composer be American. Just ask yourself which is most American—the child of American parents born abroad, or the child of foreign parents born in America? Is the son, for instance, of an American consul, born in some foreign country, a foreigner? No! And such foreign countries would never think of claiming him or his works as representative of their national output. Yet we, in America, lay just such claim.

If by all this talk about American music we aim at promoting American nationalism in more than name, then we must lay down some such rule as is here suggested and adhere to it.

Not that the undersigned believes personally that all of this effort has any practical value either to the American composer or the American public. The MacDowells and the Cadmans and the rest of the real ones never needed any clubs to aid them in their upward climb toward success. All they needed was the sort of nationalism that set other American hearts astir with emotion. And all the prizes and clubs in the world will not do that!

Personally the writer would say, leave the poor American composer alone and the real American composer will then have a chance to arrive without wading through a bog of misapprehension and well meant but foolish endeavor.

FRANK PATTERSON.

## Two Negro Composers

The attached letter was published in the New York Sun of July 11, 1917:

To the Editor of the Sun:

Sir—Regarding the musical compositions of Harry T. Burleigh, the American negro composer, and those of the English composer, Coleridge Taylor, and their utilization of melodies sung by Southern plantation negroes as themes, information which your correspondent, R. Seymour Mellin, requests, I beg to state both of these composers were grave and earnest musicians, yet each pursued a different path.

In the case of Coleridge Taylor there has been a steady advancement of a great talent for composition along very serious lines, with no leaning toward development of a race peculiarity or special influence. Mr. Taylor has simply followed the classical as well as lighter forms of musical compositions of the most modern celebrated European composers.

Harry T. Burleigh's work has been a development of an idea which has had as its main inception and essential character the bringing out of the peculiar and individual negro qualities, so far as the theme and rhythm are concerned—of course seriously harmonically treated, but nevertheless with the idea of establishing a splendid and delightful color in his work and the existence of a characteristic that he attributes solely to the Southern plantation negro.

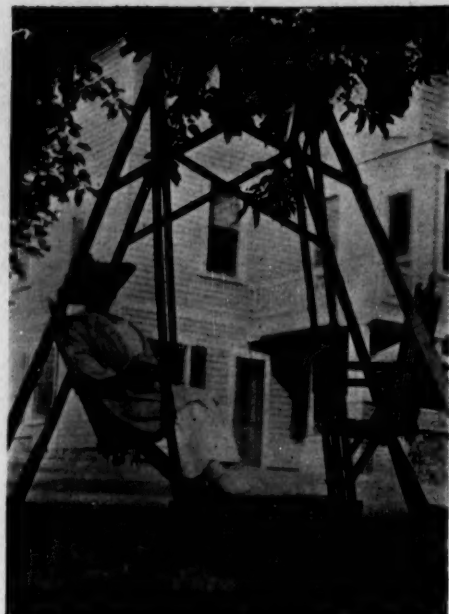
ALBERT JOHANNES WEBER.

New York, July 10.

Louis Arthur Russell's Recital Series  
Were Concerts of Unusual Nature

The series of concerts and recitals closing the thirty-third season of the Russell Studios, Carnegie Hall, New York City, and College of Music, Newark, were of an unusual character. There were twelve evenings in the long series, including a sonata evening, a Beethoven evening, a Schumann program, song recitals for individual soloists including Jessie Marshall, soprano; Marie Alta Stone, soprano; Anna Benedict, mezzo contralto; Samuel Craig, tenor, and other vocalists in miscellaneous programs; piano recitals by Marguerite Beaupre, Gertrude Kautzmann and Catherine Bantleon, and piano numbers by several young pianists in general programs. The programs included six important sonatas by Beethoven, with movements from others; sonatas by Mozart and Haydn, many Bach fugues, important compositions by Chopin, Schumann and Liszt, with interesting compositions of the modern schools, including American composers. The full evening recitals were by graduates, post-graduates and members of the artists' class. The College Course students (artist preparatory) all played from their regular repertoire course.

During the course of recitals, concerts were given in New York, Newark and Paterson. Singers appearing were all given flattering attention by the local critics, with special mention of their ease in singing, even tone through range



HORTENSE DORVALLE.

The talented dramatic soprano, enjoying a good book. Judging from the pleased expression on her face, the ending was a happy one. Miss Dorvalle writes that she is "having a fine time and making the most of every minute" of her vacation at Atlantic Highlands, N. J. In the fall, she will take up concert work again.

of voice, purity of quality, and excellent diction in all languages, and especially commended for their English. The pianists were credited with unusual technic and repose at the instrument, skill in phrasing, nuance, and interpretative ability in a wide range of classic and modern schools. Mr. Russell announces a short series of lectures and recitals during his Summer Normal Sessions, in Newark and Columbus, Ohio, and a series of programs in the early fall.

## News of the Edith Rubel Trio

Edith Rubel, of the Edith Rubel Trio, has been spending the month of July at her home in Lebanon, Ky., but will be in Newport on August 1 for the concert which the trio is to give there, after which the three members of the organization will go to New Hampshire to spend the month of August together, preparing their repertoire for the coming season. During its two seasons of existence the trio has won unstinted and well deserved praise. The Buffalo Courier of May 23, under the heading of "Edith Rubel Trio Gives Superb Folksong Recital," said: "The trio revealed themselves ensemble players of artistic equipment and played with a fine sense of musical balance and complete encompassing of the varying moods. . . . Perfect intonation, fine rhythm, and a skill in tonal color made the entire program one of the most artistic of its kind."

The Buffalo Express of the same date said:

Each member of the Edith Rubel Trio is manifestly a good musician and a skilled performer. The solo phrases assigned to each player in turn proved delightful because of the fine tonal quality and artistic refinement constantly apparent. The same beautiful tone characterized the concerted work throughout, and there was also good balance, excellence of intonation, admirable unity of musical feeling and the subtle sympathy which comes only from long ensemble practice. Coming to Buffalo at the far end of a crowded musical season, and directly after the close of the May festival, the young women made their initial bow to a rather indifferent and jaded audience; but the charm of their playing, as well as their personality, told quickly, and it was not long before their hearers were aroused to cordial and spontaneous applause.



THE MEMBERS OF THE CHERNIAVSKY TRIO DEMONSTRATING THAT THEY WOULD MAKE EXCELLENT FARMERS, WERE THEY NOT SUCH SPLENDID MUSICIANS. THEY ARE SHOWN CLIPPING SHEEP ON THE FARM OF ONE OF THEIR FRIENDS.



## WHY SO MANY OPERAS FAIL

By ROMUALDO SAPIO

Opera is a very complex form of art. The elements that go to its making are so many and varied, that good results depend not only on the quality of these elements, but also and perhaps mainly upon the way in which they are amalgamated and blended, so as to obtain a perfect equilibrium. How such equilibrium is essential to the success of an opera easily can be understood when the character and comparative importance of the principal elements are duly considered. Two of them stand out prominently, namely: the drama and the music. And though the ways and means of expressing them have considerably changed or developed since the origin of the opera, yet they are today, as in olden times, the two unmovable foundation pillars of this form of art.

Some extremists go so far as to declare that the opera is a hybrid mixture and do not hesitate to condemn it, on the theory that music and drama being both self-sufficient arts and complete in the way of self-expressing, are bound to lose, rather than to gain, by their association. This fallacy can readily be disposed of by the facts. It is true that in the beginning music was added to the drama in order to strengthen it and make it more attractive, which in those early days it certainly did, but subsequent efforts in the development of opera all tended to make of the two arts one, and to evolve a new form per se, rather than let the music or the drama help to serve the other. To attain this result has been the aim of all great operatic composers, and the operas which stand successfully the supreme test of time are those only in which the balance between music and drama is best preserved. Any deviation from this equilibrium tends to failure. A glance at the statistics of operatic production shows at all times an enormous output of works, but an appalling minority of really successful ones. And yet many of the failures are from the pens of great and tried masters.

The reason is not far to seek. These works, meritorious as they may be in some respects, are defective as to proper balance. Either the music is far above the libretto, or the libretto—a more rare case—is far above the music. In both cases the preponderance of one of the two principal elements proves detrimental to the other, and the result is an inferior work of art, lacking vitality. When one considers the difficulty of a well-balanced collaboration between the dramatist and the composer, the cause of so many failures becomes apparent.

There are, of course, other causes for failure. Works which are below a certain standard, or which are produced under unfavorable conditions, must necessarily fail, and that is not to be wondered at. What is interesting to study is rather, why certain other operas containing valuable matter and produced under the best possible conditions do not succeed, especially modern operas.

In addition to the lack of equilibrium between drama and music, another cause may be found in the lack of balance between the orchestra and the voices. This is a new problem which confronts the composer of today, and it is more serious than it appears at first. So serious, that it has not been solved successfully as yet. The development of the modern orchestra, and the consequent increase of the symphonic element, has considerably upset the old operatic formula, which was sound enough as demonstrated in the works of Monteverde, Lully, Gluck, and more recently, Mozart and Rossini. These masters never lost sight of the fact that it is most essential for the audience to hear and understand what the actors say. The accompanied recitative was an excellent means of telling what happens on the stage. The audience could hear every word and follow with interest the unfolding of the story. On the other hand the light texture of the orchestral scores permitted the vocal parts to stand out in the lyric passages, unobscured by any unnecessary instrumental elaboration or superfluous sonority.

The growth of the orchestra and the tendency to introduce too much symphonic element in the realm of opera have been the principal causes of the deviation from the original form, but often composers have forgotten that while the orchestra has grown, the human voice has remained the same. A close study of any standard opera will reveal good balance in its construction. A good story, well told, and affording effective dramatic situations—on one side—and an appropriate, tuneful, clear and cohesive musical setting—on the other—are vital points on which the success of an opera depends. But it is not enough that the story is well told in poetical language and that the music is appropriate. To appreciate fully the relation between words and music, and to understand fully the value of the whole, it is necessary for the audience to hear every word distinctly. But this is not—alas!—what generally happens, especially in modern operas. And it is just in modern operas where this is absolutely necessary, as they depend more on lyric declamation than on melody and tunefulness.

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How can lyric declamation be interesting when you do not hear what the actor says? How can the music of that lyric declamation hold alone the attention of the public, when deprived of half of its value and meaning? Many great composers when confronted with this problem have skillfully avoided its dangers without solving it. By remarkable dexterity in handling the orchestral forces they have often succeeded in making the words of their operas audible, at least in the most important passages, when they have a special bearing on the drama. But even in the best written and best produced opera a great portion of the text is lost, and it is unjust to lay all the blame on the singers for their poor diction or on the musicians for their loud playing. This accusation may be justified in some cases, but the real defect—let us say it frankly—is in the methods of opera making; the ailment is constitutional and hereditary.

The only remedy is in a sweeping reform in the way of opera writing and opera producing. Richard Wagner saw this many years ago. He had a clear vision of the difficulties he himself was working under with the existing conditions, and with fertile imagination he resorted to mechanical devices to overcome them. By sinking his orchestra still further below the level of the stage, he placed it at a depth where its symphonic richness would not interfere with the clear delivery of the text by the singers.

This bold reform has worked well enough in theaters specially built for a special purpose, but in ordinary opera houses, after some sporadic and lukewarm attempts, it has been abandoned as impractical. The repertoire of the regular opera houses is so large and varied that such an arrangement of levels between orchestra and stage, while of benefit to some works, would be highly detrimental to many others. An adjustable platform, raising and lowering, and permitting to place the orchestra at any convenient depth, also has been devised and put to experiment but seemingly without sufficient good results to justify its adoption.

The problem of the modern orchestra is not simply one of acoustics, but mainly of composition. It cannot be solved by mechanical means alone. Composers must make up their minds to score their operas in a way which permits to hear all the text, and to prolong the vowels of the words as little as possible in the vocal parts. Anything short of that will not avail, if a real reform is to be effected. Nor is it a valid argument to say that the public can read the libretto during or before the performance. To read small print in semi-darkness (sometimes almost complete darkness) and follow the performance on the stage at the same time is anything but pleasant. As for reading the libretto before hearing the opera, it must be remembered that audiences are not composed entirely of students or enthusiasts. These, in fact, represent a very small minority. The great majority of people go to the opera entirely unprepared by any preliminary study, and expect to be entertained, moved, or amused by what they see and hear. The severity of their criticism is in exact ratio with their expectations. They are not in a mood to make allowances; and why should they? Either they become interested in what is offered, or they do not. Their judgment is supreme and seldom has it been reversed. A first night audience is a severe and merciless judge indeed.

Great cosmopolitan centers, like London and New York, can afford to have the operas sung in the original language; an excellent plan, provided the audiences are polyglot enough to appreciate its advantages. But opera really is popular only in countries where it is given in the vernacular, or in a language which everybody understands. And this is quite natural, for an opera consists chiefly of words and music, and without a sufficient comprehension of these two principal constituents, the full value of the whole remains a sealed book. Dramatic interest is paramount in any work intended for the stage. The strength and clearness of forcible dramatic situations have been the salvation of a number of modern Italian operas. In those cases the directness of the action has made up, somehow, for the absence of an audible text. A day will come, perhaps, when through some new contrivances, musical or mechanical, the spectator will be able to hear and understand every word in an opera.

From that day, which will mark a new era of ideal conditions, the number of operatic failures will be greatly reduced, and the most tremendous impulse shall be given to the popularity of opera; this complex, imperfect and yet so fascinating form of art.

### "Music Is a Matter of Ear and Feeling"

Carolyn Alchin, who is conducting summer classes at the University of Southern California, already has enrolled more than sixty pupils for instruction in harmony and ear training. This is in no way surprising, for Miss Alchin is the author of works on harmony and ear training that testify in no uncertain manner to her qualifications as a teacher of these subjects, and those who are fortunate enough to be within her reach are quick to avail themselves of the advantage of personal instruction.

In her "Applied Harmony" Miss Alchin does one thing that has perhaps never before been accomplished, i. e., she offers suggestions for the writing and harmonization of melody that really accomplish what they pretend to accomplish. Those who have taught or studied harmony will understand what this means. It is easy to recall attempts at harmonization of simple melodies where no rule is broken, but where, in spite of this technical faultlessness, the result is unmusical and meaningless. This arises from the fact that the beginner does not conceive, mentally, the natural harmony, does not even know, in most cases, that there is any such thing as a "natural" harmony, or that it is

necessary to "hear" mentally what is to be written down before it is written.

Miss Alchin says (page 45 of "Applied Harmony"): "In the melody lies all that should be added to it. Melody and rhythm generate harmony . . . one is obliged to hear and think music. Music is a matter of ear and feeling. Cultivate both."

The result of the suggestions that arise from this line of reasoning is that every beginner who works with the Alchin method writes good sounding, natural harmony after the first few lessons. There are no rules, only suggestions. The student is not told what to write, but is guided in the right direction and told how to arrive at natural results. It is ideal harmony study and must ultimately result in a general uplifting of the art of music in this country.

### Harriet Adams de Puy Passes On

Harriet Adams de Puy died July 16, after a long illness, in her home, at 325 Amsterdam avenue, New York City. She was widely known in musical circles. Miss de Puy organized the first class in The Bronx of the People's Singing Classes in 1897, and for seventeen years conducted the Bronx Choral Union. She was musical director of the Henry Street Settlement, the Broadway Tabernacle Choral Society, the Washington Heights Choral Club and the Kingsley School Glee Club, and the head of the department of music of the New York Kindergarten Association.

### Roderick Pupil Returns to Western Home

Victoria Kevin, of Olympia, Wash., a former pupil of Emma Roderick, has been in New York during the past few weeks for the purpose of further study, criticism and coaching with Mme. Roderick, preparatory to her next season's work. Mrs. Kevin has been very successful as a teacher and concert singer, possessing a dramatic soprano voice of unusually expressive quality.

### Franco Gets Loving Cup

Nahan Franco, at the conclusion of his highly successful engagement as leader of the Cincinnati Symphony Orchestra during its Zoological Garden series, was presented by the members of the orchestra with a handsome silver loving cup. Eulogistic addresses were made, praising Mr. Franco's leadership and knowledge.

### Sheetz to Become a Manager

Leroy Arthur Sheetz, formerly vice-president of Winton and Livingston, Inc., writes to the MUSICAL COURIER to say that he has severed his connection with that firm, and on September 1 intends to open a managerial office of his own in Aeolian Hall.

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	23, "	Yonkers, N. Y.
	25, "	Camden, N. J.
	27, "	Aspinwall, Pa.
	29, "	Donora, Pa.
June	1, "	Brownsville, Pa.
	2, "	Jeannette, Pa.
	17, "	Swissvale, Pa.
	21, "	Pittsburgh, Pa.
	24, "	Pittsburgh, Pa.—Orchestra.
July	11, "	Pittsburgh, Pa.—Orchestra.
	13, "	Pittsburgh, Pa.
	18, "	Atlantic City, N. J.
	25, "	Pittsburgh, Pa.
Aug.	11, "	Atlantic City, N. J.
	17, "	Asbury Park, N. J.
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	31, "	Crafton, Pa.

To Be Continued

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## BOSTON "POPS" CONCLUDE MOST BRILLIANT SEASON

**Agide Jacchia Universally Pleasing as Conductor—Mary Desmond and Ester Ferrabini Final Soloists—Concerning "The Star Spangled Banner"—Percy Grainger to Play on North Shore—Other North Shore Concerts**

What proved to be the most brilliant and successful season of "pop" concerts in the history of Symphony Hall came to a conclusion last Saturday evening. Sixty concerts were given during the ten weeks of the season, and of them all there was scarcely a disappointing program. Next to the introduction of soloists, largely singers of the first rank, the most notable innovation of the present "pops" was the discovery of Agide Jacchia as conductor. This distinguished leader pleased in every respect. Especially was he successful as a program builder, winning universal approbation by the variety and prevailing excellence of his offerings. In the forty-two concerts that he conducted he presented 250 different works of all classes and schools, this not including the solo numbers.

For the final week Mr. Jacchia presented a series of exceptionally attractive programs. Monday was the second "Wagner Night," with Mary Desmond, the English mezzo-soprano, as soloist. Tuesday was "French Night," with Ester Ferrabini, dramatic soprano, the talented wife of Mr. Jacchia. Wednesday was "Request Night," Thursday, "De Koven Night," Friday, "Tchaikowsky Night," while for the closing evening there was a special gala program, including many of the proved favorites of the season.

### Concerning "The Star-Spangled Banner"

Edward Stanwood, of Squirrel Island, Me., in a letter published in the Boston Herald July 11, is authority for a forgotten verse long ago adapted to "The Star Spangled

Banner," suggesting that it be interpolated in place of the expurgated verse, which, in his words, "smells strongly of the sentiment that produced 'Gott strafe England.'" The verse in question was written in 1869 by W. T. Ball, then music critic for the Boston Traveler, and was intended to commemorate the Boston Peace Jubilee of that year. It is as follows:

And War's clamors o'er, with her mantle of peace  
Once again in its folds the nation enshrouded;  
Let no fratricide hand uplifted e'er be  
The glory to dim which now is unclouded.  
Not as North or as South in the future we'll stand,  
But as brothers united throughout our broad land;  
And The Star Spangled Banner forever shall wave  
O'er the land of the free and the home of the brave.

### Percy Grainger to Play on North Shore

Percy Grainger, the distinguished Australian pianist, who recently enlisted in the Fifteenth Coast Artillery Band, has secured a special furlough to give a concert on the North Shore in aid of the American Red Cross. The concert will take place on the afternoon of July 21 at the home of Mrs. Oliver Ames, Pride's Crossing. Mr. Grainger has volunteered his services without compensation.

Two musicales in aid of French wounded, under direction of Charlotte H. Allen, also will be given on the North Shore. The first will be at the residence of Margaret L. Corliss, Magnolia, July 20, and the second at the home of Mrs. John Markle, West Manchester, August 10.

V. H. STRICKLAND.

### "If We Work While We Wait, Success Must Come," Says Augette Foret

In the Three Arts Journal, of London, there appeared some time ago an interesting interview with Augette Foret. During the course of her talk Miss Foret said: "Having passed through all the classes in the University of Difficulties, I should say that Luck is composite—not a thing that just happens along. If you have the capacity to go hungry gracefully, to be misunderstood, to believe in yourself 'when all men doubt you' and keep sweet, this is luck. It is the slogan of the unsuccessful to say, 'Oh, she's lucky!' She's lucky because she saw her opportunity and was ready for it. We often see an opportunity, but are we ready?"

"I will not say that there is not an element of so-called luck running through one's experience. We will often hear it said, 'Mr. Influence put her where she is,' but can Mr. Influence keep her there if she has not the lasting qualities? You cannot fool a public long. If your public does not understand your art scientifically, it does psychologically. You may not know just why it does or does not like you. If your art is sincere, the public will like you; if you are not sincere with yourself your audience soon detects it. When a person is given the 'potential boost' at the psycho-

logical moment and holds his or her own, then this is an element of luck, and it is deserved. Remember, when we begin to pity ourselves, this is the beginning of the end.

"The fight is a hard one. If you are not fit, make yourself so. If you feel you cannot, then step aside and make room for a fighter. There's glory in the fighting, for after each conquest we are bigger and finer and more sympathetic. The feeling of achievement is a great one. Sometimes when the problem looks too big, I recall what I read once about Michael Angelo. He said, 'I keep the perfect image of my ideal before me from the very first chip off the huge mass of marble, and I chisel away until I have my perfect statue.' And so we must keep the perfect thing we wish to be ever before us. The cold rock of Reality has to be chiseled bit by bit until we arrive at the perfect condition. If we work, if we wait, and work while we wait, success must come. 'A man's reach should be higher than his grasp or what's a heaven for?' says Robert Browning and yours humbly."

### Seagle Colony at Schroon Lake Devoted to Work

Schroon Lake, July 5, 1917.

Oscar Seagle is a busy man these days. Every morning and a good part of the afternoons he spends in his studio teaching. Already more than twenty pupils are in camp, while practically every train brings its quota of additional ones. They come from all parts of the country, even from far off California and Texas. Yet this is the easiest part of the summer. The really hard work will develop in August, when over sixty students will be at Schroon Lake.

Their number testifies to the increasing reputation of the man who is carrying on so successfully the ideas of Jean de Reszke and quite refutes the statement made a few weeks since in another paper devoted, so it asserts, to the best interests of music, that De Reszke has been hardly a success as a teacher. These men and girls are here for work, with only so much play thrown in as to give life the variety it demands.

Such coaching as the pupils are doing outside of the studio they get under the direction of Anton Hoff, who occupies with his wife a delightful cottage in the vicinity of the Brown Swan Inn and its outlying cottages, where the majority of the pupils reside. Mr. Hoff coaches them on repertoire, and so supplements the tone work they get under the personal direction of Mr. Seagle.

The first of the Saturday evening recitals was held in the studio June 30, when Mr. Seagle sang groups of French, German and English songs, finishing with a number of negro spirituals. These Saturday evening recitals will form a regular part of the work here, though from now on they will be given by the various pupils, the idea being to give young singers an opportunity to gain experience and poise such as comes only from singing before an audience of some size.

Sunday morning Mr. Seagle sang in the little village church, which was crowded to the doors with visitors and villagers. Next Sunday evening he will sing in Plattsburg for the embryo officers, and a few days later in a recital at the Leland House for the benefit of the Red Cross. Z.

### Leginska's Orchestral Dates

Always a favorite as a soloist with orchestra, Ethel Leginska occupies a position that is almost unique in that she will have filled at the end of the coming season over twenty-five engagements with the New York Symphony Orchestra alone. Walter Damrosch, who is a great admirer of this young Englishwoman's art, has engaged her for the past five seasons consecutively. During the coming season she will play with his orchestra at New York;

Brooklyn; Columbus, Ohio; Cleveland, Ohio; Altoona, Pa., and Harrisburg, Pa.

For return engagements resulting from last season's appearances she has been re-engaged by the Cincinnati Symphony Orchestra and by the Boston Symphony for three concerts. Two of these will take place in Boston on the regular symphony series and one in their course at Cambridge, Mass.

In addition to the foregoing orchestral dates, Messrs. Haensel and Jones have already closed nearly forty recital engagements for Leginska during the forthcoming season.

### More Praise for a Valeri Pupil

"Miss Moore is a coloratura soprano with a voice of remarkable range and sweetness. More than once during the evening she simply brought down the house." This statement of the Newark, N. J., Ledger is made in reference to a concert at which the other soloists were Eugen Yaaye and Stetson Humphrey. This gifted pupil of Delia M. Valeri is another of that long list of similar singers who is bringing credit to the already brilliant name of her teacher. "Referring to Hazel Moore's singing of the mad scene from 'Lucia di Lammermoor,' it must be admitted that this coloratura soprano surprised the audience completely. Her range of tone and the sweetness in presentation did full justice to Donizetti's famous aria, one of the standard airs of operatic stars, and yet by no means the easiest of accomplishment. Miss Moore also scored a hit with her rendition of 'Una Voce Poco Fa' from the 'Barber of Seville.' This air is the celebrated entrance song of Rosina in the second scene of the first act of the opera. It culminates in a coda which presents many opportunities for vocal display, and is a favorite vehicle for coloratura sopranos. In the higher register Miss Moore did wonderfully well. Her self possession, where frequently an artist displays nervousness, was really surprising." Thus the Ledger continues its words of praise, a feeling in which music lovers who were fortunate enough to be present on this occasion re-echoed with great gusto. Mme. Valeri has every reason to be proud of the gifted singer for whose start into the concert field she has so thoroughly prepared her.

### Rafael Navas Teaching at Carnegie Hall, New York, During Summer

After an absence of several years, Rafael Navas, the Spanish pianist, has returned to New York. He has brought his career in the Middle West to a climax by organizing a symphony orchestra in Wichita, Kan., which is expected to duplicate the success of the Minneapolis Orchestra. His trip East is for the purpose of engaging men for his orchestra as well as soloists.

Former pupils who read of his return to New York City in the MUSICAL COURIER of July 5 have requested him to devote part of his time to teaching. He has therefore arranged to use the Babcock studios in Carnegie Hall.

Mr. Navas is a representative pupil of Wager Swayne and achieved an international reputation before his going West. He has appeared with the orchestras of Spain and France, made several tours, and has been soloist repeatedly in recent years with the St. Paul, Minneapolis and other orchestras. His many friends in New York are endeavoring to persuade him to appear here in public in the very near future.

### The Kirwans at the Wiske Camp

Charlotte E. Kirwan, teacher of voice and member of the Contemporary Ladies' Quartet of Newark, N. J., and George J. Kirwan, tenor, have been enjoying a most delightful vacation at Bryant's Pond, Me., where they have been guests at the camp of Conductor and Mrs. C. Mortimer Wiske. Fishing, motoring, and kindred sports enliven the hours and make the time pass all too quickly for those who are enjoying the hospitality of this artist couple.

### M. H. HANSON

#### Announces

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### Arthur Shattuck to Give Palmgren Concerto First American Performance

Arthur Shattuck will have the honor of playing for the first time in America the "River" concerto by Palmgren. This new concerto was brought out in Berlin just before the outbreak of the war and has never been played in



ARTHUR SHATTUCK.

America. As yet it has not been decided with which orchestra the pianist will play the concerto, as his manager has booked him with several of the leading orchestras for next season.

### THE NEGRO AND NEGRO MUSIC

Rumor has it that a prominent white musician from New York while on a recent visit to one of our leading colored institutions of learning in the South, made an unfortunate utterance which aroused the ire of talented colored musicians present. It is said that the New Yorker told his hearers that it was a bad thing to give the Negro much more than an elementary musical education, for when highly educated along musical lines he usually becomes unfitted for what he can do best.

I am not quoting the exact words of the New Yorker, for all the information I have received has been of the indirect sort. I am inclined to believe, however, that he was seeking to convince his colored audience that the more advanced some members of the race become in the realm of melody the less attention they pay to what is known as Negro music. I am taking the liberty of interpreting the ideas of the party in question because similar expressions have been made to me by white people.

The parting of the ways between white and colored musicians on the question of Negro music seems to be this: The Caucasian thinks the Negro should devote nine-tenths of his time in developing and perpetuating Negro music, while the Negro feels that his aims and ambitions should be as diversified as his talents and versatility permit. He is willing to give some time to Negro music, but aspires to mingle with Handel, Beethoven, Mendelssohn, Chopin, Bach and Schubert the same as other musicians. German musicians are not confined to the works of German composers, nor are Italians supposed to give most of their time to the compositions of their own writers.

Personally, I do not think sufficient attention is paid to Negro music by colored musicians. I sincerely believe that some day there is going to be a vogue of Negro music which will raise the status of this country in the musical world. Some white musicians have the foresight to see the great possibilities in the future for Negro music, and in their zeal in its advocacy make statements which create discord instead of harmony.

McCormack does not limit his program to Irish songs nor does Victor Herbert spend the greater part of his time composing folksongs of his race. Ragtime, although made popular some years ago by colored composers, is being turned out today mostly by Jewish writers. The Negro, therefore, ought not to be expected to devote all his attention to Negro music.

Our white friends should bear this fact in mind: That environment and training, to say nothing of the various and multi-various hereditary instincts we may possess from being a mixed race, have a more important bearing upon our tendencies and tastes than the mere color of skin, to which too much importance is oftentimes unconsciously attached. All colored people are not capable of

fully appreciating Negro dialect. To thousands it is just as difficult to speak as Latin.

Our proclivities are as varied as our color. We have pronounced racial traits, it is true. The Negro is naturally a musician as he is naturally religious; but you will find him a Protestant, Catholic, Jew, a follower of Mohammed and identified with many other religious cults. So do not expect us, one and all, to possess a penchant for Negro music to the exclusion of all other harmonious musical sounds.—From the New York Age.

### Marcella Craft, a Consistent Violetta

When Verdi's "Traviata" was produced for the first time it failed dismally, it is said, owing to the stoutness of the prima donna chosen to impersonate the consumptive Violetta. It is related that when, in the last act, the doctor remarked in an aside to Violetta's maid that her mistress would be a corpse in two hours, the whole audience shrieked with hilarity, and the opera, toward which the house had manifested marked coolness up to that point, was doomed for the time being and did not gain popularity until later.

Many sopranos since that day have been unfortunate in the role of Violetta, not only because of physical unfitness but on account of their inability to express its dramatic and emotional qualities, which they overlooked in the false belief that its possibilities were exclusively vocal. In these days, when stress is placed upon accuracy of dramatic illusion in opera, the effort is made to extract more from Violetta than bel canto. Among those who

MARCELLA CRAFT.  
As Violetta in the last act of "Traviata."

have succeeded most signally in this—though without slighting the vocal requirements of the part—has been Marcella Craft, who in Europe scored repeated triumphs in the character. Miss Craft has built her impersonation upon a close study of Camille, the dramatic prototype of the Verdi heroine. It is a subtle and finely composed interpretation and exposition of her character that traces to their sources its volatile, tender and poignant elements. It has been acclaimed dramatically great, irrespective of its vocal beauties. Miss Craft has been engaged for a number of "guest" performances in this role with the San Carlo Opera Company, as announced in the last issue of the MUSICAL COURIER.

### Gunster Is Making Many Advance Bookings

Frederick Gunster, tenor, whose voice is pronounced one of exceeding beauty and of extensive range, is an artist in every sense of the word. Together with his pleasing personality he has every right to achieve the greatest success. Mr. Gunster is now booking far in advance his recitals for next season, and the outlook is a favorable one for this popular singer.

For most of the summer he will be in Montclair, where he can play tennis to his heart's content, as he is a great enthusiast of outdoor sports.

### Irma Seydel With Boston Symphony

A rare honor has been conferred on that very gifted and rapidly rising young violinist, Irma Seydel, of Boston. She

has been engaged to play at a pair of the regular Boston Symphony concerts in that city next season. As the orchestra engages for its home concerts only artists of the highest talent and reputation, it will readily be seen what unusual significance attaches to this latest booking for Miss Seydel. At the present moment the artist is enjoying her summer vacation, but will not have very much time for recreation, as her new season starts September 6, and thereafter her engagements will keep her playing and traveling constantly until the summer of 1918.

### A Reformed Librettist

One is reminded by London Musical News that the late former editor of Punch, Sir Francis Burnand, deserves more than a passing mention in the columns of a musical paper, for his early collaboration with Sir Arthur Sullivan was one of the forces which turned the composer to the regular business of comic opera writing, culminating in the immortal Savoy series. Indeed, had there not been a Gilbert, it is quite possible that the famous triumvirate might have consisted of D'Oyly Carte, Burnand, and Sullivan. Burnand had the true comic opera touch, and had he pursued this line would probably have been equal to Sir W. S. Gilbert. But his tastes were too eclectic, and, moreover, he fell a prey to the parody craze, so that eventually his extraordinarily diverse talents were directed into other channels.

### Spiering to Conduct Master Violin Class at Bush Conservatory

An announcement of unusual interest to the musical public is that Theodore Spiering, violinist, has been engaged to conduct a master class next season at Bush Conservatory, one of Chicago's most progressive music schools.

Mr. Spiering, who will thus be identified again with the artistic life of Chicago, returns to this city after an absence of twelve years, during which time he has won international recognition and reputation as violinist and teacher.

The master class which Mr. Spiering will conduct is to be limited to violinists of professional accomplishment. The class periods are to be three hours in length, conducted at frequent intervals throughout the season, with adequate time allowed for the preparation of repertoire by the members of the class. In addition to the active members of the class, a few of the more advanced students of the violin department of Bush Conservatory will be per-



THEODORE SPIERING.

mitted the privilege of visiting the class. Mr. Spiering will also be available for private lessons.

President Bradley, of Bush Conservatory, in the formation of this master class by Theodore Spiering, thus adds to the development of his ideal for the establishment of a great national school of music which promises to be to America what the Meister Schule is to the artistic life of Europe.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Paraphrasing Shakespeare, one may say truthfully that there is madness in some methods—particularly in vocalism.

The music teacher who spends his summer doing nothing, will find out in the fall that he has been doing nothing during the summer.

Selections from a New York concert program. "5th Symphonie"; "Perle of Brazil"; "Voci di Prima Vera"; "Cortège." How about a little proof reading?

According to latest advices, the \$20,000 additional fund required to guarantee the existence of the St. Louis Orchestra for another year now has been practically secured. It is understood that the conductor for next season again will be Max Zach.

Notwithstanding the statement issued last week by the business manager of the New York Oratorio Society under the headline, "Harmony prevails in the Oratorio," the fact that the board of directors have suspended two old members of the society, William B. Tuthill, the secretary for thirty-six years, and Robert Alfred Shaw, another member of long standing, would seem to indicate that all was not so peaceful as the business manager would like to think. The MUSICAL COURIER awaits with patience the settlement of these petty quarrels in the hopes that the fine old society will not be completely destroyed through a quite uncalled for and unnecessary factional fight.

Just as the MUSICAL COURIER goes to press it learns that although Frank Damrosch's name is signed, together with others, to the executive committee letter asking for support for the National Conservatory movement, he has written to the secretary, Miss Sutro, saying that he does not wish his name used in connection with, or to have anything to do with the proposed National Conservatory of Music. He had previously given his indorsement to the project. Mr. Damrosch's latest action is not to be wondered at, as he is himself the head of a music school, but if his idea is that his totally unexpected defection will embarrass the rest of the committee, he is grievously mistaken. It was against the opposition of many of the members of the committee, that Mr. Damrosch was

asked to join the movement in the first place. There was much discussion as to his fitness and he was selected finally merely as a matter of courtesy.

In an interview published in a weekly musical paper, Albert Spalding takes a whack at community music and characterizes it as "good socially, but bad musically"—almost the exact language of the MUSICAL COURIER in regard to the same subject. Spalding agrees also with Godowsky that musical art is essentially aristocratic in the intellectual sense.

Summer grand opera of a really high class is with us for a fortnight at Columbia University, where Maggie Teyte and Luca Botta opened the series successfully with "Bohème" on Tuesday evening. The other works to be heard are "Pagliacci," "Tosca," "Faust," and "Cavalleria Rusticana." The net proceeds of the performances are to go to the Aviation Committee of the National Special Aid Society for the benefit of American airmen. Some of the artists to be heard are Luisa Villani, Claudia Muzio, Mabel Riegelman, Henry Weldon, and others.

From all over the country Fortune Gallo, the manager of the San Carlo Grand Opera Company, has been receiving letters and telegrams of congratulations on his engagement of Marcella Craft for a series of appearances with his organization next season in many large cities of this country. Very justifiably, there is warm enthusiasm being exhibited wherever there is a prospect of hearing the American operatic artist in those roles which established her reputation in Europe. Mr. Gallo says that he wishes it to be understood, however, that Miss Craft's appearances with the San Carlo organization will in no way affect her concert activities, for the dates are so arranged that the singer will be able to do both her operatic and her concert work without interference of the one branch with the other.

An invitation has been extended to, and accepted by, Theodore Spiering, that sterling pedagogue, violinist and conductor, to hold a master class in violin playing at the Bush Conservatory in Chicago, in connection with his various concert appearances in the Middle West and West. Mr. Spiering's residence will remain New York and he has so arranged his schedule that his students here will not suffer in any way through the new arrangement; in fact, Mr. Spiering has tabled his tours in such a fashion that his pedagogical duties in New York will be interrupted less than was the case last season. The move of the Bush Conservatory to secure as visiting professor so eminent a violin figure as Theodore Spiering, even if only for a limited number of class lessons, shows originality and progressiveness on the part of that institution.

Good news comes from Seattle, Wash., via the Post Intelligencer of July 10, 1917, which announces that the Ladies' Musical Club of that city will donate its entire net receipts of the Artists' Recital Course for 1917-1918 to the local war relief purpose, providing the United States is still at war. The form of the donation will be left to the recommendation of the executive board of the Ladies' Musical Club, subject to the approval of the executive membership. The artists' recitals of the Ladies' Musical Club have been for the past twenty years the chief musical interest in Seattle. Because the club did not wish to curtail its activities or deprive the music lovers of the country of hearing the great artists, the members decided to continue their work of musical education without deriving financial benefit from the concerts. Apropos, the Ladies' Musical Club of Seattle was the first women's organization to purchase Liberty Bonds, and that fact was telegraphed by the Associated Press throughout the country and to Secretary McAdoo. The amount expended for these bonds by the club was \$25,000, this sum representing part of the surplus profits of the 1916-1917 Artists' Recital Course, which included appearances by Elman, Culp, Flonzaley Quartet, Cadman and Princess Tsianina, The New York Symphony Orchestra, Zimbalist and Theo Karle, who opened the season. For nearly twenty years, Mrs. M. A. Gottstein, the executive secretary of the club, has managed the concerts, and there never has been a season which was not financially successful. The Ladies' Musical Club has no paid officers in any capacity. Its membership last season was 650, including active and associate members.

## WISDOM IN IGNORANCE

"Where ignorance is bliss 'tis folly to be wise," said the poet Gray when he saw the towers of Eton College from a distance. We thought the same a few Sundays ago when we heard the mixed hash of music through the open windows of a church not far from our poor, if honest, domicile.

First came "The Star Spangled Banner," which was sung for patriotic reasons, and patriotism has as much right to be admitted to a church as any other sentiment. The next music was Sullivan's "Onward, Christian Soldiers," which always annoys the pacifists. They ought to be annoyed anyhow. Then the choir tore its head off and growled in its collective boots in its attempt to reach the altitudes and bassitudes of a selection from Bizet's "L'Arlesienne," fitted to sacred words and dished up as an anthem. Those who have seen Daudet's play with Bizet's beautiful incidental music will hardly get any spiritual uplift from the choir arrangement of one of the leading themes of the drama, not a religious play by any manner of means.

The next number was part of Schumann's "Nachtstück," otherwise "Nightpiece" or "Nocturne," set to some kind of hymn words, transposed from F up to A flat, and sung three times too fast. There were several verses to the one tune, and the last verse had the Plagal cadence on the word Amen attached.

Then followed that international favorite known throughout the British Empire as "God Save the King," known to the Prussians as "Heil dir im Siegerkranz," and comparatively recently sung in the United States to the words that give the old tune the new name of "America." The bliss of ignorance consists in not having any associations with the tunes in their original forms. An American traveler who heard Foster's "Old Folks at Home" sung very slowly as a funeral chant in China or played very briskly as a military march in Java would have no stranger sense of the unfitness of the music than the experienced musician has who hears Bizet's dramatic music, Schumann's piano solo, foreign national anthems, airs from Mozart's "Magic Flute," from Haydn's symphonies, from Weber's fairy opera of "Oberon," or from J. J. Rousseau's comic opera "Village Parson," cut, hacked, disarranged, remade into church hymns and spiritual songs.

To those who say that this music does good to the general congregation which knows nothing of the origin of the music we reply: Where ignorance is bliss 'tis folly to be wise. But those who are musically wise get a shock when they hear "Jesus Shall Reign Where'er the Sun" sung reverently to the bold German tune of "The Watch on the Rhine." Haydn's national anthem in praise of the Hapsburgs is sung in our churches as the tune "Austria," and is now doing duty in Germany to the words of "Deutschland über Alles." College boys generally are familiar with the song "Integer Vitae scelerisque purus non eget Mauri jaculis, neque arcu," as the twenty-second ode of old pagan Horace runs. The tune is called "Integer vitae" in our hymn books though not a word of the secular ode is sung with it. Schumann's tune, referred to above, is called "Canonbury," and Weber's "Oberon" melody is now named "Seymour" for some unknown reason.

This practice of using popular or secular music in church services is by no means new. During the fifteenth and sixteenth centuries one famous old song became so much a favorite with composers that they all used it as the canto fermo, or leading theme, of their masses. The name of the tune was "L'Homme armé," otherwise "The Armed Man," and the masses written on the tune were called "Missa L'Homme armé," or "Armed Man Mass," which, of course, had no reference to a mass of armed men. The composers who wrote masses on this popular song did a great service to the early art of counterpoint. But we can hardly commend the practice today. No less a composer than Palestrina wrote a five part mass on "L'Homme armé" of such complexity and learning that Zacconi wrote a book on the interpretation of the master's music. The mass was composed in 1570 and the book by Zacconi was printed twenty-two years later.

From time to time the Pope at Rome expels all the secular music which persists in creeping into the church service through the organ loft. The Gregorian modes are restored for a few years until the secular tunes again encroach, become familiar, and finally dominate the service. Then a new Pope throws them out once more.

Readers of Plato will recall the dialogue, in the third book of "The Republic," wherein the Ionic and the Lydian modes are condemned for their effeminate and convivial harmonies, which should never be heard by military men, but which were continually being played in assemblies where they did not belong. No doubt many an ancient Egyptian priest of Ptah at Memphis, Atum at Heliopolis, and of Amon at Thebes, heard snatches of love lyrics redolent of lotus and the Nile mingling with the solemn chants and melancholy flute tones of the established services.



# VARIATIONS

By the Editor-in-Chief

## Some Musical Definitions

Tremendous Success—What a prima donna achieves.

Fiasco—What her rival scores.

In Demand—Two and one-half engagements.

Busy Season—Twelve appearances from September 1 to May 29.

Overwhelming Ovation—Two recalls.

Western Tour—Singing at the Grinnellville, Ia., Knights of Pythias Benefit and at the Haynes Falls (N. Y.) Y. M. C. A. Extension Course Picnic.

Lucrative Offer—A request to appear at a Red Cross concert for nothing.

Return Engagement—Using the homeward half of a return trip ticket.

Press Encomiums—"She rendered several selections."—Columbus, N. M., Bugle. "She sang three songs."—Pawtuxet, R. I., Clarion. "She was heard in some songs."—Smith's Crossing, Pa., Eagle.

Creative Ability—Advertising "Only a limited number of pupils accepted."

Played with much warmth—Profuse perspiration.

Country Villa—Boarding with Farmer Cornstalk.

## Ruben or Rubin?

Here is the Line O'Typer's latest offensive against us: "Will Editor Liebling deny, without research, that the pianist's name WAS Rubenstein, and that he changed it to Rubinstein when he set out on his first tour; and that he roughly reprimanded his agent for billing him as 'Rubenstein' for his concerts in Berlin?" Without researching, we reply with the drive that we are not aware Rubinstein's name originally was Rubenstein and that he changed it later, and incontrovertible documentary evidence would be required to convince us to that effect.

It looks now as though this celebrated controversy is to be permitted to run itself into a sort of draw or status quo, just at the moment when we intended to ask the Line O'Typer to change the bet to a box of 200 Dimitrino cigarettes, superfine, as we do not smoke the thicker, unpapered, and Zepelin shaped weed.

## Strauss' Peaceful "Elektra"

Richard Strauss tried to prevent the war by writing his "Elektra." One has it on the authority of no less a personage than Bernard Shaw. He is quoted in the Bellman (Minneapolis), July 7, as having written the following, some time prior to August, 1914:

What Hofmannsthal and Strauss have done is to take Klytemnestra and Agasthus, and by identifying them with everything evil and cruel, with all that needs must hate the highest when it sees it, with hideous domination and coercion of the higher by the baser, with the murderous rage in which the lust for a lifetime of orgiastic pleasure turns on its slaves in the torture of its disappointment, and the sleepless horror and misery of its neurasthenia, to so rouse in us an overwhelming flood of wrath against it and a ruthless resolution to destroy it that Elektra's vengeance becomes holy to us, and we come to understand how even the gentlest of us could wield the ax of Orestes or twist our firm fingers in the black hair of Klytemnestra to drag back her head and leave her throat open to the stroke.

This was a task hardly possible to an ancient Greek, and not easy even for us, who are face to face with the America of the Thaw case and the European plutocracy of which that case was only a trifling symptom, and that is the task that Hofmannsthal and Strauss have achieved. Not even in the third scene of "Das Rheingold" or in the Klingsor scene in "Parsifal" is there such an atmosphere of malignant, cancerous evil as we get here, and that the power with which it is done is not the power of the evil itself, but of the passion that detests and must and finally can destroy that evil is what makes the work great and makes us rejoice in its horrors.

Whoever understands this, however vaguely, will understand Strauss's music. I have often said, when asked to state the case against the fools and the money changers who are trying to drive us into a war with Germany, that the case consists of the single word "Beethoven." Today I should say with equal confidence "Strauss." In this music drama Strauss has done for us with utterly satisfying force what all the noblest powers of life within us are clamoring to have said in protest against and defiance of the omnipresent villainies of our civilization, and this is the highest achievement of the highest art.

Note particularly the last paragraph about "the fools and the money changers" trying to drive England and Germany into war. Strauss and Shaw were poor prophets.

## More Music and Militarism

On another page of this issue of the MUSICAL COURIER will be found an announcement to the

effect that a movement is on foot to start a National Conservatory of Music. There can be no doubt that the present moment is an auspicious one for the launching of such an enterprise, for the circular of its executive committee truly says: "This is the time of ardent patriotism and newly aroused national feeling, and is the propitious moment for a needed effort to obtain fuller recognition for American musical achievement and national musical interests."

The initial announcement states, furthermore, that the projected school is to be modeled after the great European conservatories, which, we take it, means particularly the Paris Conservatoire, the Berlin Royal High School and the Moscow and St. Petersburg national music schools.

With such musicians at the head of the movement as Messrs. Bispham, Chadwick, Schelling, Parker, de Koven, etc., the right kind of attention and influence will be secured without question.

Our national legislators are spending a great deal of the nation's money at this moment, and some of it might profitably be employed to further the interests of American art, as well as American arms.

The time of peace is coming, and the great regeneration period of the whole world will then commence. It would be a fine and noble thing if America were at that time in a position to take its place with the leading European countries through proper national recognition of our own music and musicians.

Perhaps the founding of a National Conservatory also would solve the problem of national standardization in teaching. That is another end greatly to be desired.

## Variationettes

One of the war's funny spectacles: A man named Krehbiel writing an article in the New York Tribune attacking German musical culture and its importance in building up true tonal appreciation and understanding in America.

"Anxious" writes: "I intend to be an operatic baritone. In order to succeed, must I put pomade on my hair, or wear it on the loose? Also, is it necessary for me to wear a fur overcoat and to pretend I cannot understand English until some one tries to cheat me out of a nickel? Please answer hurriedly."

We regret to learn that the submarine destruction seems to be lessening before it has reached those indescribable ships usually seen in "L'Africaine," "Tristan and Isolde," and "The Flying Dutchman."

A political exchange tells us that the greatest humans usually are those with but a single aim and purpose. We heard an accompanist the other day whose single aim and purpose seemed to be to lag half a measure behind the singer, but we had no idea that the player belonged to the greatest humans.

Sol Marcossou, the Cleveland violinist, says: "There are only two methods in violin playing; one is, to play well, and the other—isn't."

The sky was cloudless at Long Beach last Sunday, the sea splashed gently, freshening breezes cooled the air and the world seemed serene and happy. Alas, we were not long to be left in Elysium, for as we boardwalked slowly and reflected on the beauty of the glinting waves with their snow white, soapy crests, a couple passed us and the man said to the woman: "He's a faker. He produces the tone before emitting the breath. Now, with my method—"

We were studying the "Parsifal" score the other day, and we feel impelled to say that if all our communications were cut, our supplies stopped, our third defensive line pierced, our allies estranged from us, our last U-boat sunk, and not a poultice, moujik, boche or Tommy left to fight for us, we still would hold that "Parsifal" is Wagner's poorest work.

LEONARD LIEBLING

## WORDS FOR MUSIC

Verses for music ought to be short. A long line, or a sentence that cannot be broken into phrases, gives the composer no end of trouble. The worst libretto in the world is the first sentence of "Paradise Lost":

Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater man  
Restore us, and regain the blissful seat,  
Sing Heav'nly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That Shepherd, who first taught the chosen seed  
In the beginning, how the heav'n and earth  
Rose out of Chaos.

Melodic phrases added to such a compact mass of information would make an absolutely unintelligible jumble of tones and words. Poets are not always the best judges of song lyrics and opera books. Their training and their natural instincts alike lead them to look upon the poem as the all in all. They forget that words, however good, are but the skeleton for the musical flesh. If a poem is a perfect work of art, it should be left alone. No music can improve the best of Keats or any of Shakespeare but the lyrics intended for songs. No tailor can better the Apollo of Belvedere or milliner add to the noble grace of the Venus di Milo. Those perfect statues, like perfect poems, need no additional accompaniments. It is all very well for a composer to be taken with the beauty of a sonnet or an ode. Does he make the sonnet more delightful by the addition of his music? That is the question. When the witty Beaumarchais wrote in the "Barbier de Séville": "That which is not worth speaking they sing," he was telling the truth. He might have said with equal truth that perfect poetry needs no music. Now, lest our readers grow indignant, let us explain that we by no means ask for rubbish and nonsense in song lyrics and librettos. All we wish to point out is that often the best poetry is the worst vehicle for song. Let us grant that the first sentence from Milton's "Paradise Lost" is not poetic, not lyrical at any rate. He would be a bold man who asserted that the following lines from a Shakespeare sonnet are not poetic:

When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty making beautiful old rime  
In praise of ladies dead and lovely knights:  
Then, in the blazon of sweet beauty's best,  
Of hand, of foot, of lip, of eye, of brow,  
I see their antique pen would have express'd  
Even such a beauty as you master now.

Music to these words would be a nuisance. The music would help to make the sense obscure, and the music would be unnoticed by the hearer who tried to catch the poet's meaning. And then, on top of it all, is the long line of five feet demanding a long melody phrase and a long breath in the singer. This fine poetry of Shakespeare is a failure as a libretto. Shakespeare is generally credited with knowing what was appropriate for the stage. Whenever he introduces a song he writes a singable lyric or makes use of one already written. What is the soldier's song in "Othello" but the sort of thing that must be sung because it is not worth speaking?

And let me the canakin clink, clink,  
And let me the canakin clink.  
A soldier's a man,  
A life's but a span,  
Why, then let a soldier drink.

Is this rubbish? Well, Shakespeare wrote it for his tragedy.

Why will not our young librettists take a tip from Shakespeare? They seem to think that their whole duty as libretto writers is to construct a literary monument fashioned after Bryant blank verse translation of Homer—after this style, for instance:

Hector drew near, and smote with his huge sword  
The ashen spear of Ajax just below  
The socket of the blade, and cut the stem  
In two. The son of Telamon in vain  
Brandished the severed weapon, while afar  
The brazen blade flew off, and ringing fell  
To earth. Then Ajax in his mighty mind  
Acknowledged that the gods were in the war,  
And shuddered, knowing that the Thunderer  
Was thwarting all his warlike purposes,  
And willed the victory to Troy.

What can a composer do with such a text? First: He must find themes for Hector, the sword, the spear, Ajax, the gods, the Thunderer, Troy. Secondly: He must point out to the audience by means of the thematic mix up in the orchestra what is passing in the minds of the actors. Wonderful! How easy it is to work out opera problems on that



plan. The really hard part is to write like Gilbert and compose like Sullivan. Of course we have horrified our serious dramatic poets and symphonic opera composers by mentioning such frivolous men as Gilbert and Sullivan. If we shut our eyes to their awful crime of being successful, however, we shall find that Gilbert was a pretty fair poet and Sullivan was not a bad musician on the whole. Sullivan failed just like an ordinary first prize competition composer when he attempted to write a grand opera on the regulation literary, unsettable and unsingable "Ivanhoe" libretto. He did not fail because he was Arthur Sullivan, but because Arthur Sullivan could not lug a lugubrious libretto on his pinions of melody. Wagner could not have succeeded with such a book; so did Schubert, so Schumann. Critics sometimes forget that the composer needs help from his book. He cannot compose a first class symphony and fit it to pieces of prose sawed off into verse lengths and make a popular opera out of the morganatic marriage.

Let us get at the root of this matter. Instead of saying that the librettos of many Italian operas are drivel, let us try to discover why such librettos have been so successful in the hands of certain composers. But above all things let our librettists get rid of the notion that opera books must have literary merit first and musical and acting merit a long way after. First of all the play must act and the lines must sing. If literary polish is added, so much the better, but if not, no matter. The librettist who imagines that the public reads the book during the opera to get all that is coming in the shape of literary aroma is following a path that will soon lead him far away from the stage. The play and the music ought to make the opera go. No words can save it. We do not believe that half of the audience knows half of the words of the most popular operas. But if the words had been of the involved and philosophical nature of Milton they would have killed the composer's melodies at the start and prevented him from doing his best. Do we want opera in English? Yes; if the play and the music are good. No; if they are not.

### A SENSIBLE LETTER

We commend the common sense of the letter quoted herewith. The writer says:

Being lately over at my own native place, a young lad, son to one of my townsmen, called upon me. I asked him, "Are you a student?" He replied, "Yes." "And where at?" "At M—." "And why not here?" "Because" (replied his father, who came with him), "we have no professors in the place." "And why no professors?" I returned; "for surely it nearly concerns you who are fathers" (and very opportunely several fathers were present to hear what I said) "that your sons should receive their education here, rather than anywhere else. For where can they be better placed than in their own country, or kept under more virtuous restraint than under their parents' eye, or at less expense than at home? Now at what a very small additional expense might you, by a general contribution, procure proper masters, if you would only apply toward the raising a salary for them the money you at present pay for your sons' travelling expenses, lodgings, and whatever else you lay out upon their education abroad; as pay you must, for every article of every kind.

This is the parents' point of view. The student of course finds a romance in going abroad and visiting foreign cities. And the traveling in itself is an education. But the pitfalls for the young and the inexperienced very often more than outweigh the advantages of living away from home and far from the protecting hand and eye of the parent. There are many towns throughout the United States which furnish enough music students to Chicago, Cincinnati, Boston, New York, and the musical centers of Europe to pay the expenses of a really first class teacher—"professor," the letter writer calls him—who would live in the town, give his lessons, and let the pupils live at home, for less money than the town now spends in sending their young men and women abroad or to the big cities.

The city of M— to which the writer refers is now called Milan. In his day it was Mediolanum, for the writer wrote some time ago. In fact when he expressed himself he used a language that is quite old fashioned to us. America had never been dreamed of. The English language did not then exist, and the inhabitants of Britain were referred to as the "horrible and remotest Britons" by a fellow countryman of the letter writer. The actual words are: "horribilesque vultu in usque Britannos." They are to be found in the eleventh lyric of Catullus, who wrote in the choicest of Latin about two thousand years ago. And Pliny, who wrote the letter we quote to Cornelius Tacitus, has slept in his long forgotten grave for many and many a century.

Tacitus, the receiver of this ancient letter when it was fresh from the writer's hands, is the greatest of all the Latin historians, one of the permanent names in literature. We need not apologize, therefore, for giving our readers something a little better than the usual product of mere editors of the MUSICAL COURIER. We do not even claim the English version of Pliny's letter to Tacitus. Melmoth made it, Bosanquet revised it, we quote it. Let others read it.

### AN EPIC

#### The Usual Introduction

In the long and glorious history of literature there have been many epics foisted on the world. I, too, have caught the epic epidemic. Homer wrote an "Iliad"—a worthy poem in its way, though marred with pagan superstition. Pope's "Dunciad" has much to recommend it in spite of its irony and bitterness. Voltaire's "Henriad" is too bombastic, wearisome, and academic. I have written an epic in the familiar limerick rhythm which, I believe, will fall more readily on the modern ear than the lumbering pentameters and hexameters of my predecessors. The iambic foot has been discarded for the more animated dactyl. I call my poem a "musicad"—a new word which must not be confounded with the well known music ad. In the structure of my epic I avoided a continuous narrative. The reader is not hurried along to find the conclusion of the story—to learn if the bow of Ulysses ever was bent or the weaving of Penelope was finally finished. One may read five lines of my limerick epic and stop without injury to the remainder. By this method I overcome the tedious strain condemned by Poe in his "Poetic Principle." I feel, therefore, that my apology need not be as deep as if I had written a closely knitted and laborious work like Milton's "Paradise Lost."

#### Muscad

When Manager Gatti-Casazza  
Appoints a rehearsal, he has a  
Conductor at hand  
With a chorus and band,  
And a tenor who loves a ragazza.  
(Perhaps I ought to apologize for the last rhyme.)

The ballet was dancing in Russian,  
A German beat time with concussion,  
The players were Dutch,  
Italian and such,  
And the public indulged in discussion.  
(The public ought to apologize this time.)

The song was by Sav. Mercadante,  
The singer was singing andante.  
"Forte col ped,"  
The accompanist said,  
And he played con fuoco pesante.  
(This will bring tears to the eyes of vocalists.)

The fiddler is only a lad,  
And his fiddle is only a Strad.  
He only gets pay  
Only once in the day,  
And he plays only music that's bad.  
He said he'd a fine Stradivarius,  
Which he got in a bargain nefarious.  
The varnish is rough,  
And the tone coarse and gruff;  
Of its value opinions are various.  
(Of course it isn't a Stradivarius at all.)

Said Katharine Goodson of London:  
"You cannot win cricket in one run.  
Play Bach's Forty-eight  
Early, all day, and late,  
Or all your technic will be undone."  
(Which shows that K. G. is pro-Bach.)

We heard a man swear at Debussy,  
And ask in loud tones what the deuce he  
Was after? And why  
He wouldn't once try  
A style more melodic and juicy!  
(No real lover of Debussy could be vulgar enough to swear.)

At Plattsburgh a basso profundo  
Is learning to make a big gun go.  
Said he: "I must strive  
To hit one out of five,  
Before I can lay any Hun low."  
(He never made a hit on the concert stage, and the war is liable to finish before he can hit anything.)

There was a young girl of New Haven,  
Who didn't believe in behavin'.  
She went on the stage,  
Was the musical rage.  
Sunday said that she wasn't worth savin'.  
(We must withhold her name.)

He lives on stuff starchy and soury  
And plays mandolin on the Bowery.

He sing-a you a song-a  
All day an' night long-a  
With accent Italian and flowery.

(Garlic and spaghetti suggest themselves here, but I do not believe in forcing rhymes in where they will do the most good. They should fall in naturally.)

One tenor I know is a hoodoo—  
I'm sorry to say it is too true!  
He asked me to lend him  
A high note, or send him  
The pitch—something I never do do.

(Why should I? Huh!)

It is whispered that John Philip Sousa  
Is great as a cornetist choosah.  
He knows high E flat  
When he hears it, and that  
Such a height isn't safe for a boozah.

("Drink to me only with thine eyes" is safe enough, however. It may be recommended as a war measure yet. Who knows?)

There was a young lady called Hannah,  
Who wanted to be a soprannah.  
Said she: "I will try  
To be Melba or die;  
In any Case I will be Anna."

(But will she? I have my doubts, though I don't bear Hannah any animosity.)

CLARENCE LUCAS.

### DEMOCRACY AND LICENSE

"Tones and colors that do not blend can never be the true material of art, because there cannot be any naturally scientific justification for similar combinations. . . . Disregard of those laws . . . is artistic ignorance, not artistic superiority," says the editor of the Canadian Journal of Music. The article, from which we quote, is called "Democracy and Music." It is well worth reading, for its author is both a good musician and a man of common sense. He does not say that autocratic governments and strict rules of musical composition go hand in hand, but some of his readers may think that he means it. Let us point out that the rules of musical theory were not invented, but discovered. The theorist did not go ahead of the composer and map out a path for him through the wilderness. It was the composer who went first. After a while the theorist came along and discovered what the composer's practice was and how he did his work. The theorists in time found out what the general practice of the best composers was, and they made what are called the rules of musical composition, which rules are only guides to the student to help him to do what the great composers discovered. There are no rules except the unavoidable rules of common sense, founded on the artistic instinct of the human mind. There is no law to prevent Mary Ann from wearing a green shirtwaist with a purple skirt when she walks out with her young man. But the color instinct and artistic sense of most persons of taste will prevent such a combination of color from becoming popular. There are other juxtapositions of colors which offend eyes a little better trained, and very fine distinctions of colors, tints, shades which the delicate sense of a great artist feels. These fine distinctions become the so-called rules. They are not rules at all. The painter that disregards them is not punishable by law. He only offends those who have finer sensibilities than his. Says the Canadian editor:

"The highly complicated scores which this lofty disregard evolves are apt to mystify people for a time—like the verbose terminology of Hegelian philosophy—but, after a while, the whole 'system' is bound to fall to the ground, among the Homeric laughter of those who, from the start, refused to be 'taken in.'"

Music has its violets and greens, its pinks and magentas, its tones that mingle, and sounds that clash, its jarring, harsh dissonances, and its sentimental sugar. Many composers of genius have experimented, discovered, kept, discarded, certain combinations and progressions. The theorists have tabulated the discoveries. Any man, woman, or child is at liberty to accept the discoveries of the past or to start all over again and discover everything anew. One method saves time; the other wastes it. There is no law to prevent a foreign visitor from walking through the streets of London or New York with a street plan. If the visitor is out for exercise he can get it without a plan. If he has a definite destination in mind he will require a guide book and a map. But the map is not a rule.

Perhaps the inhabitant of a revolutionary land may have the impulse to be revolutionary in music. He may send his melodic Mary Anns abroad in loud



sounding garments of purple and green just to spite the aristocrats who wear gray and black. But he does no harm to anyone but himself. He is put down as a vulgar or uncouth person because he has sinned against the canons of good taste. If he does not conform to certain rules he will be neglected and forgotten, unless he happens to be one of the great men of genius who discovers something new and strange, and yet not offensive to the fundamental good taste and artistic judgment of mankind.

They take it pretty seriously in Italy! One of the leading operatic papers publishes this paragraph in black type:

"Infamy! The great season at the Colon Theatre, Buenos Aires, was inaugurated with the 'Rosenkavalier,' by the German master, Richard Strauss, an opera banished, at last, from the stage of the Metropolitan of New York! Infamy—Infamy!"

Many English musicians are championing English fingering for the piano. Their arguments are sound enough. They want the same fingers called 1, 2, 3, 4 on piano music that are similarly marked on violin and other instrumental music. The difficulty is that English fingering has to run counter to vested interest. There are tens of thousands of pages of French and German music with the continental fingering to one thousand, possibly one hundred, pages of English music with English fingering. System and logic are weak against the power of the vested interest that the great continental music publishers have in the fingering generally in use by pianists. 1, 2, 3, 4, 5 will not easily be supplanted by x, 1, 2, 3, 4. The difference is great betwixt tweedle-dum and tweedle-dee, when dum happens to be in and dee chances to be out.

Attention is called by Henry T. Finck to the fact that a German publisher has had the happy thought of printing separately, for players of the different orchestral instruments, books of exercises made up of the most difficult pages written for them in the tone poems of Strauss: "Richard Strauss. Orchesterstudien aus den zehn symphonischen Werken." "After mastering these things," says Mr. Finck, "the violinists, cellists, oboists, clarinetists, trombonists, and so on, can play at sight anything ever composed, no matter how unidiomatic it may be or seem. Consequently, those who hold that Strauss has not given to the world any masterworks surpassing those of his predecessors cannot but concede that he has, at any rate, advanced the cause of music by improving the musicians."

Some other cities with larger musical pretensions than Portland, Oregon, but without an auditorium, might well follow the example of that far Northwestern city, which recently started its new \$600,000 auditorium on a career of usefulness with a democratic music festival. The spirit of the city is reflected in an editorial from the Portland, Oregon, Daily Journal, of July 8, 1917, which read in part: "The auditorium is intended to afford expression to the city's best aspirations not in music alone, but in the other arts and in politics. . . . Perhaps some day we shall go to the auditorium to hear an oratorio composed by a Portland musician. Perhaps we shall go there to hear some Portland author read extracts from his works. . . . Should Portland ever rear up a dancer as celebrated as Isadora Duncan we shall want her to perform in the auditorium so that everybody may see her. . . . We shall expect to see the auditorium contribute largely to art in Portland by educating the public to appreciate our budding artists."

## THE BYSTANDER

The Therious Seroist—Answered—Rosa's Pet—Gloucester, Africa and Spain

I saw a sentence the other day, written by somebody who teaches theory—"A chord cannot be built downward any more than a house can be." This may be very true, but at the same time I wonder if that theorist ever stopped to think there would be no sense in building chords if you did not have the top end of them—that is, the melody note—given in the first place. The trouble with too many theorists is that all music appeals to them as nothing except their own uninteresting exercises in chord progressions, and the trouble with a good many compositions, especially of the modern French school, is the fact that they are built only upon a predetermined series of chord progressions. That is, the composition is synthetical instead of analytical; in other words, built up from a predetermined bass instead of down from a conceived melody, carefully considered with a view to its harmonic possibilities. The finest lesson for any composer is a study of the note books of Beetho-

ven, and a knowledge of the possibilities of the development which he, by patient research, discovered in even the simplest motive that occurred to him.

That French conundrum, asking what name the automobile number K1500 represented, brought forth at once the following responses, the first from Mme. Zanco de Primo, the wife of the distinguished tenor, Serge Zanco de Primo, herself a pianist of no mean attainments, and the second from a valued colleague, Sigmund Spaeth, of the New York Evening Mail, one of the best informed music critics of the New York press. Here they are:

CHER MONSIEUR—En petite Parisienne et fille d'artistes, j'ai pu deviner sans difficultés le numero d'automobile.

K1500—il exprime le nom de notre illustre compositeur, Camille Saint-Saëns. Salutations distinguées, IRENE ZANCO de Primo.

DEAR HAGEL—Anybody with a good ear for rotten puns can readily tell you that K1500 (pronounced French) stands for Camille Saint-Saëns. Anything else you would like to know? In haste, SIG. SPARTH.

One of the persons who has kindly come to the aid of the Bystander is Caroline Keating Reed, of Memphis, Tenn. Mrs. Reed knows what the best part of the world is in summer and proves it by going up to Cape Ann, on the Massachusetts north shore. Here is a delightful story about one of her little pupils, told in her own words:

Several years ago I had with me a piano pupil at my summer home by the sea, a little girl about nine years of age and quite original. On boarding the train to start for this place, I noticed that Rosa, the pupil, had a small box about which she seemed very solicitous, and in answer to my question as to what it contained, she told me it was a chicken. On inspection it proved to be a little few days old ball of yellow fluff. During the journey the chicken was very quiet, but on arriving at our destination, and freed from its small sized prison, it developed quite a voice, and we could hear its "cheep, cheep" all over the place.

We remained three months by the sea, and in that time "Thomas Jefferson," as Rosa named her pet, grew quite a good deal, so on our departure a much larger box was required in which to house the chicken on the trip home. The conductor was a little strict in his duty as to "live stock" on the train, and ordered the porter to take the box with the chicken away, but the child's appealing "what are they going to do with Thomas Jefferson?" caused orders and rules to be disobeyed, and Thomas Jefferson was restored to Rosa and by way of thanks the chicken gave us so many "cheep, cheeps" that Rosa had to make his little house dark, in order to discourage his song and silence him. During the winter Rosa's piano lessons continued and I heard often about Thomas Jefferson, but one day she startled me by running in and exclaiming excitedly, "What do you think Thomas Jefferson has done! He has laid an egg!"

The Bystander, too, was up at Cape Ann last week to visit some old friends from the Paris days, Mr. and Mrs. Arthur Alexander, who are spending their second year in that summer paradise. Two more friends from the French capital who joined the East Gloucester colony this year are Charles Bowes and Mrs. Bowes, who used to be Ruth Cunningham when we were all together over on the other side.

The Bystander himself originated not very far from Gloucester—real Massachusetts "Yank." It may be that local pride has something to do with it, but I doubt if there is any more lovely country or sea shore anywhere in the world than right there in the old Essex County. I have never seen anything finer. The only thing missing is the mountains and I am sure it would make the mountains feel bad to know that I really never cared very much for them anyway.

Speaking about patriotic sentiments, as a great many people are nowadays, I cannot think of anything to make Americans feel prouder than the magnificent old houses in such a real old New England city as Newburyport. Why there is one street there alone that represents more, for the time when those houses were built, than the mansions on Fifth avenue represent for today, and the Newburyport houses are in better taste and a thousand times more beautiful than those on Fifth avenue. It is true that America never had an aristocracy—a titled aristocracy—but if there is anything more truly aristocratic than those old residences in their beauty, dignity and appropriateness, I do not know where to look for it.

Speaking of Gloucester, I used to know Chester Marr, of that city, a good many years ago and remember some delightfully whimsical stories that he used to tell. Mr. Marr, like a great many men of Gloucester, had been to sea as a young man and he invented some highly original sea tales. One of them related to a voyage he once made down the west coast of Africa. A calm lasting for days overtook the ship, while the weather grew hotter and hotter and the sailors more and more exhausted. Finally, the captain, perceiving that death would be the portion of all if something was not done, ordered the men to anchor the ship. Then the ships boats were lowered and everybody aboard went over the side and rowed to the beach. Under the direction of the captain, the sailors, with their last remaining strength, built a pile of driftwood. The captain then set it afire and all gathered as close about it as they could. Thus, they were able to remain sufficiently cool to save their lives until the weather became less torrid and a wind came up, when they returned to the ship and sailed off to continue their voyage.

Charles Bowes also told me a story—but this is a true one.

In the little Spanish city of Olot, a short distance north of Barcelona, they still retain the night watchmen with all their comic opera accessories. Just before 11 o'clock each evening, the five watchmen, still clad in costumes known only to the world of comic opera today, each one bearing an old fashioned square candle lantern in one hand and a halberd in the other, line up in the public square before the main portal of the Cathedral, the boss watchman in the center. As the Cathedral chimes begin to strike 11 o'clock, the four under watchmen separate to the four corners of the square while the boss remains at his post, clearing his throat with all the graces of a debutant tenor. As the chimes finish, he begins to intone:

"Thanks be to God,  
Eleven o'clock is come,  
The night is fair,  
The morrow promises well,"

varying his chant according to the weather.

Then one of the others repeats it a minor third higher, and the other three follow in turn, each on a harmonically

## I SEE THAT—

The Norfolk, Conn., twenty-third annual music festival takes place August 1.

Conductor and Mrs. C. Mortimer Wiske have been entertaining Charlotte E. Kirwan and George J. Kirwan at their Maine camp.

Irma Seydel is to play at a pair of the regular Boston Symphony concerts next season.

Reuben Davies has been engaged for the Saco Valley festival.

May Peterson and Albert Spalding donated \$1,600 to the Red Cross.

Mrs. H. H. A. Beach is at Hillsboro, N. H.

Anna Fitzju will create the leading role in Henry Hadley's "Azora."

Elsa van Vliet wife of the distinguished Dutch cellist, Mrs. Arnold Volpe and Alys Lorraine are the latest additions to the artists studying with Mme. Valeri.

Julia Claussen has donated \$100 to the Red Cross.

Clarence Lucas declares that where sea air is a tonic the dominant note is health.

Theodore Spiering is to hold a master class in violin playing at the Bush Conservatory.

Mana Zucca has enjoyed considerable success as an actress. William Furst is dead.

Vida Milholland served her term in jail.

The Seagle Colony at Schroon Lake mixes work and play thoroughly.

Octavia Belloy will be here next season.

The McCormick prize was awarded to Adriano Lualdi.

Robert Allen has enlisted.

A plan is on foot to found a National Conservatory of Music.

Boston "pops" conclude a brilliant season.

Adolph Dahm-Peterson has gone to Los Angeles to live.

Portland (Ore.) music festival dedicates magnificent new auditorium.

The art work and preparing the plate for the San Carlo poster cost \$2,000.

Mme. Melba is at home in Australia.

Willem Willeke's first American season as a solo artist promises big things.

Nite Carritte-Gramm has opened a New York studio.

Augette Foret declares that "If we work while we wait, success must come."

The Cosmopolitan Opera Company announces that it will hold a New York season this fall.

The Zoellner Quartet will make its first Philadelphia appearance next season.

Annie Louise David has been engaged for Bernhardt tour.

Alexander Lambert has a new studio.

The royalties from "Our Flag in France," Emilie Frances Bauer will turn over to the American Ambulance Hospital in France.

Philip Spooner will appear as soloist with the Community Chorus next Sunday.

Katharine Goodson reached New York from Java last Tuesday.

Worthe Faulkner, the Chicago tenor, has been adjudged bankrupt.

Samuel B. Garton has been elected director of the Conservatory at Hedding College.

The Walter R. Knupper School of Musical Arts has secured Blanche van Buren.

Mrs. John Alden Carpenter will design the decorations for the interior of the Auditorium Theatre, Chicago.

Chicago has a Russian vocal studio.

The New Singing Society of New York aims to spread the knowledge of music among the people.

The Los Angeles Lyric Club gave "Sir Oluf."

Albert Spalding has postponed his South American tour.

Sol Marcossion has been connected with the Chautauqua movement for eighteen years.

Wynne Pyle is a noted shot.

Povla Frijsh has been chosen to sing the solo part in a new Ernest Bloch work.

William C. Carl and Joseph Bonnet are resting in the Berkshires.

Marcella Craft is a consistent Violetta.

Bush Conservatory secures Bertha Beeman.

James Stephen Martin is at Atlantic City.

David Bispham did his "bit" on the Fourth of July.

The second week at Ravinia Park drew large crowds.

The Russian Symphony Orchestra will invade Symphony Hall, Boston, next season.

Strawbridge & Clothier chorus gave four notable concerts at Willow Grove.

The Leeftson-Hille Conservatory's supervisor's course is proving very successful.

Pupils of Ada Turner Kurtz produced "The Geisha."

Eddy Brown is composing.

Regina de Sales is in Vermont.

Summer opera at Columbia University began Tuesday evening.

Max Zach will conduct the St. Louis Symphony Orchestra again next season.

Tacoma will have a music festival on August 15.

Great Britain convention of music trades sends hearty congratulations to American association.

The fall term at The von Ende School of Music opens September 10.

Adolfo Bracale plans to give a six weeks' opera season in San Francisco and Los Angeles, beginning in September.

H. R. F.

related tone. The ceremonies finished, they march off to their posts. I should like to see it—shouldn't you?

And to speak once more of Gloucester, Wallace Cox, the young baritone who, by the way, has just enlisted in the regular army, is the first so far as I know, to refer to that New England city as "Cod's Own Country."

BYRON HAGEL.



## ACROSS THE COUNTRY

**Boise, Idaho.**—(See letter on another page of this issue.)

**Boston, Mass.**—(See letter on another page of this issue.)

**Buffalo, N. Y.**—Karel Havlicek, violinist; Malvina Ehrlich, pianist, and George Basely, tenor, were heard for the first time in Buffalo on Wednesday and Thursday evenings, June 13 and 14, the two concerts being under the auspices of the Cold Spring branch, Ladies of the G. A. R. Large audiences attended.—Miss Jupp, soprano, and Mr. Robinson, baritone, gave a song recital in Twentieth Century Hall, Thursday evening, June 14. The concert was a Red Cross benefit and the work of the two singers was greatly enjoyed.—Prominent among pupils' recitals was the demonstration of the Locke primary plan, given by the pupils of Flora Huie Locke, the inventor, and her assistants. The splendid results of this system for beginners are always evident in the work of the little pupils who pass tests in rhythm, notation and other fundamental problems of musical theory with much ease and surety.—Marie Sundelius filled a return engagement Thursday evening, June 28, singing under the auspices of the Golden Rule Circle of the Sunshine Society. Mme. Sundelius again charmed all present by her beautiful voice and artistic delivery. She had the assistance of Edwin Swain, a baritone of pleasing style, and of Mrs. Dudley Fitts, who supplied artistic accompaniments.

**Chattanooga, Tenn.**—Recent events of moment in musical circles were distinguished by the closing exercises of two institutions—the Cadek Conservatory and the Chattanooga School of Music, with Josef O. Cadek and R. L. Teichfuss, the respective heads. A large number of pupils were graduated from the various courses and medals awarded for progress in violin, piano and voice.—Unique among the annals of pupils' work was the demonstration conducted by Mrs. August Schmidt, exponent of the Fletcher method, wherein a number of small children gave a program in transposition and original composition. Among them was a gem by little Amy Loftin, entitled "Sunday Morning," bringing in a chime of bells. Adelphi Loftin had a waltz. Elizabeth Vaughn composed words and music of a song and Ethel Frances Boyle played an original

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cleveland, Ohio.**—(See letter on another page of this issue.)

**Grand Rapids, Mich.**—(See letter on another page of this issue.)

**Greensboro, N. C.**—An interesting piano recital was given on July 17 by Kate Evelyn Jones at the North Carolina State Normal and Industrial College. Miss Jones is a student of the class of 1917, and her program on this occasion included works by Beethoven, Chopin, Grieg, Weber and Mendelssohn, the last named being the D minor concerto, with orchestral parts on the second piano.

**Hampton, Va.**—R. Nathaniel Dett, director of vocal music at Hampton Institute, recently outlined for the Hampton Summer School some of the characteristics of folk music and the work of individual composers. Helen Elise Smith Dett played the piano numbers to illustrate her husband's lecture: Scarlatti's sonata in one movement, Debussy's "Arabesque," Handel's "Harmonious Blacksmith," Liszt's "Hungarian Rhapsodie," No. 2, Coleridge-Taylor's "Bamboula" (African dance). Mr. and Mrs. Dett together played the Grieg "Peer Gynt" suite.

**Ithaca, N. Y.**—On Thursday evening, July 12, Ernest R. Kroeger gave a Beethoven program at Barnes Hall, Cornell University, before an interested audience. Mr. Kroeger is a pianist of recognized ability and his interpretations never fail to impress by their genuine sincerity. The sonatas in D minor and F minor and a group of shorter numbers showed to advantage his thorough knowledge of the great composer's works.

**Los Angeles, Cal.**—(See letter on another page of this issue.)

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Pittsburgh, Pa.**—(See letter on another page of this issue.)

**Oakland, Cal.**—One of the most elaborate and varied programs presented on July 4, was given at Idora Park, under the auspices of the Civic Association of Alameda County. In the afternoon, a literary, musical and dramatic program was gone through in the amphithe-

by Clifford Kantner, Daisey Wood Hildreth, Irene Varley and Ferdinand Dunkley were brought out.—On June 28 and 29, the King County Music Teachers' Institute was held, the affair being closed with a banquet on Friday evening.—On Wednesday evening, June 27, Harry Krinke presented in a piano recital a number of his advanced pupils, including George Balkemo, Ruth Proffitt, Maude Rowell, Florence York-theimer, Clide Lehman and Carmen Frye.—Edmund J. Myer, the vocal teacher, and his popular artist scholar, Theo Karle, are now in Seattle to spend the summer months.—The First Presbyterian Church Choral Society, assisted by the West Side Choral Society, with W. H. Donley, conductor, gave its annual spring concert on June 27. Gounod's "St. Cecilia Mass," with various solos and arias from operas, made up the program.

**St. John, N. B.**—On the recommendation of Commissioner Fisher, the Common Council decided to have sixteen band concerts during the summer at the different public parks. The first concert of the season was given Wednesday evening, June 27, by the City Cornet Band, Frank Waddington, director.—An interesting feature of the Catholic Red Cross tea, given in the bishop's palace on June 27, was the short musical program. The singers were Kathleen Furlong-Schmidt, who sang "La Marseillaise," and Kathleen Galivan, who contributed an interesting number. Mrs. Harold Coleman and Nellie Lynch accompanied the singers. There were also some pleasing orchestral numbers by Nellie and Josephine Lynch and Marion Hogan.

## ON ORCHESTRAL FINANCING

(W. Francis Gates in Los Angeles Graphic, June 23, 1917.)

Boston, New York and Cincinnati have produced millionaires who gave generously of their wealth to develop and support great orchestras. Minneapolis shows no one man who has backed up its orchestras, as in the former cities; but it has a large group of men who are contributing generously to that end.

For instance, I find on examination of the list of subscribers to the Minneapolis orchestra guarantee fund nearly all the leading millionaires and near-millionaires of the city, save the names of Hill and Weyerhaeuser.

Take the Northwestern National Bank, for instance, with its resources of fifty-five million dollars. It has thirty-four directors—and twenty-nine of them are on the orchestra guarantee list.

The Los Angeles institution having a parallel financial standing and wealth, has twenty-four directors. How many of them assist the Los Angeles symphony orchestra? Just five. Think of it—f-i-v-e.

H. E. Krehbiel says  
"In voice, in style,  
and in intelligence

# OSCAR SEAGLE

stands head and shoulders above the crowd  
of concert aspirants."

Summer Address: Schroon Lake, New York

transposition of "Daisy Fields."—The pupils of August Schmidt were heard in a notable program recently.—The close of June was marked by the annual convention of the State Federation of Music Clubs, held in this city. In the election of Mrs. John Lamar Meek to the presidency the initial step is taken toward the consummation of several important matters in Tennessee's musical affairs. Among them is the enforcement of the recent law providing for musical training in the public schools. Prof. Max Schoen, chairman of school music in the Federation, who is head of the music department of the State Normal School at Johnson City, presented some interesting facts and figures compiled from various sources to the effect that only 62 per cent. of the schoolgoing population of the country have access to the best music. This was brought out in an address before the convention, and upon the strength thereof, Mrs. Meek, the new president, will do some organizing. The mantle of the former president, Mrs. Jason Walker, having fallen upon Mrs. Meek's shoulders, the new president will carry forward the work in this direction already begun by Mrs. Walker. A guest of honor at the convention was Mrs. H. H. Foster, of Little Rock. Among the entertainments for the delegates and visitors was a program given at Hotel Patten by a number of talented Chattanoogaans. Among them was Roy Lamont Smith, pianist and composer, who presented a group of songs, interpreted by Reita Faxon Pryor, pupil of Frau Schroeder; of Stettin, and Eloise Baylor, soprano of the opera house at Barmen, Germany. Professor Smith himself was a pupil of the late Lechetzky. Dorothy Phillips, cellist, and Ottokar Cadek, violinist, were heard in solos. Josef Cadek's string quartet, devoted entirely to the playing of chamber music, gave a Beethoven sonata. The personnel consists of Ottokar Cadek, first violin; Lester Cohn, second violin; Lillian Cadek, viola, and Dorothy Phillips, cello.—Another Federation courtesy was a large luncheon given at the Hotel Patten.—American flags and red, white and blue flowers lent a patriotic air to the annual commencement exercises of the Chattanooga School of Music. R. L. Teichfuss, principal, which took place in Knights of Columbus Hall. Piano and vocal numbers by Haydn, Godard, Woodman, Moszkowsky, Delibes, Paderewski, Meyerbeer, Beethoven, etc., were presented on attractive programs. The students all showed marked progress, the singers winning very special praise. Those who participated were Elias Winer, Seagle Bender, Ethel Strickland, Cecilia and Marie Saffer, Flora Fine, Regina Krug, Angiebelle Hunter, Gertrude Neff, Mary Roby, Frances Haile, Clarence Knox, Laura Grandin, Fannie Winner, Hattie Fawkes, Lois Spencer, Charles Iler, Mrs. Charles Fowler and Mrs. I. O. Payne. Father Francis T. Sullivan awarded the medals.

atre, including a patriotic extravaganza, under the direction of the producer, Paul Gerson, in which were introduced three striking tableaux, "The Spirit of '76," "The Spirit of '61," and "The Spirit of 1917." De Koven's "Song of the Flag," "My Own United States," and other patriotic songs were sung by Baritone Reginald Marrack. A coterie of clever girl dancers, under the direction of Mme. Morosini, whose pupils captured exposition prizes in 1915 for the best esthetic dancing, gave some fine examples of their terpsichorean grace and skill. In the evening a great spectacular display of fireworks, in the new stadium, was a great attraction, including Mount Lassen in eruption, a battleship in action, a curtain of fire indicative of the barrage flung across the trenches in France, and many other elaborate features, were displayed. A fine program of music was performed in the afternoon and evening by the crack band of the Second Regiment, California Infantry, National Guard.—A celebration to which the whole city was invited was scheduled for the evening at the Civic Auditorium, when the Alameda County Chorus of 300 voices, under the direction of Alexander Stewart, gave a repetition of their patriotic pageant and concert, "America," to a huge crowd. National hymns and war songs were sung with fervor and dignity, Lucy Van der Mark taking the solos in a manner that caused the audience to respond with deafening applause. Allied nations were represented by appropriately costumed girls and attendants carrying their representative flags, the chorus singing the national air of each country as the flag appeared. An interesting and unusual feature was the singing of the Japanese national anthem in Japanese by the entire chorus. After the promenade around the immense floor of the auditorium, a beautiful tableau was ultimately grouped upon the stage, all the flags uniting, with Miss Van der Mark in the center of the picture, carrying the Stars and Stripes and costumed as Columbia. Members of the G. A. R. saluted and the pageant was brought to a close by the singing of "The Star Spangled Banner," while an enormous "Old Glory" was gently lowered as a background for the tableau. At the conclusion of the pageant a grand march was led by Mayor John L. Davis and Miss Van der Mark, after which the floor was given over to the ball, several thousand dancers participating to the strains of Mr. Valerger's band until midnight.

**San Diego, Cal.**—(See letter on another page of this issue.)

**San Francisco, Cal.**—(See letter on another page of this issue.)

**Seattle, Wash.**—The Choral Arts Club, under the direction of Ferdinand Dunkley, gave its second concert of the season on Tuesday, June 26. This club consists of a splendid group of singers, who invariably sing well, with a marked degree of brightness and graduation of warmth and color. New compositions

In Minneapolis there is an insurance company, the Northwest National Life Insurance Company. Every one of its directors is found on the guarantee list of the Minneapolis symphony orchestra, every man.

In Los Angeles there is a similar company. How many of its directors are supporters of the Los Angeles symphony orchestra?

Just two. Count them—t-w-o, out of seventeen. As to the business men in general: In the flour city five men in one line of business each subscribed \$5,000 to the guarantee fund.

That's the way Minneapolis does it. Now let's see as to Los Angeles. It is stated that the list of those who subscribed \$1,000 or more to our orchestra includes six persons—count them—six. In Minneapolis there were four times as many.

Minneapolis presents a list of 330 persons and firms on its guarantee list. The Los Angeles list of guarantors, associate members and contributors—and that means everybody that donated a five dollar bill—numbers 200 persons and families.

San Francisco has a list of 275 guarantors. And still, it isn't the length of the list that counts, so much as it is the size of the average amount subscribed. The San Francisco subscription amounted last year to perhaps \$60,000 and a considerable increase is called for.

At the annual meeting of the members of the Philadelphia Orchestra Association, held recently, it was announced that an anonymous friend had offered to the orchestra the sum of \$15,000 in the memory of Frank Thompson, if by July 1, 1917, a further sum of \$100,000 was added to the Endowment Fund. This offer of \$15,000 was duplicated by Anne Thomson. The Board of Directors announced that a number of friends of the orchestra have contributed sufficient money to meet this offer and that in money and pledges the Endowment Fund now amounts to approximately \$783,000. So much for Philadelphia.

**Yvonne de Tréville to Sing at  
Madison Square Garden**

After singing Monday evening at the Washington Irving High School auditorium, New York City, Yvonne de Tréville again will appear at the big Madison Square Garden meeting tomorrow (Friday) evening for the British Recruiting Commission. The new setting of Edna Dean Proctor's poem, "Who's Ready," which the poetess, of 1860 recited to Abraham Lincoln in the White House, will be sung by Yvonne de Tréville, with the orchestra conducted by Frank Tours.

Other artists appearing on the same evening will be Frances Alda, Sophie Braslau, Theodore Karle and David Bispham. Many of the other members of the Patriotic Song Committee have volunteered to attend the meeting and join in the national anthem from the audience.



## PORTLAND (ORE.) MUSIC FESTIVAL DEDICATES NEW PUBLIC AUDITORIUM

Three Performances in \$600,000 Building—Karle, Jordan, Lawler, Graveure, Soloists

Portland's Public Auditorium, which has just been completed at a cost of \$600,000, was the scene of a music festival this week and the close last evening marked a successful and thoroughly enjoyable fulfillment of the program promised by the Portland Music Festival Association. The three performances were attended by about 15,500 music lovers.

### "Elijah," Thursday Evening

Mendelssohn's "Elijah" was presented Thursday evening, July 5. May Dearborn Schwab was the Widow, Mary Jordan the Angel. Theo. Karle, Obadiah, and Louis Graveure, Elijah. They were supported by the Portland Festival Chorus of 250 voices and the Portland Symphony Orchestra of sixty union men. William H. Boyer, supervisor of music in the public schools, directed.

### Symphony Orchestra, Theo Karle and Mary Jordan, Friday Evening

The Portland Symphony Orchestra came to the front on Friday evening, July 6, and played Dvorak's "New World" symphony, Hildung's Marsch, "Sigurd Jorsalfar" (Grieg); two works by Percy Grainger and Tchaikowsky's "1812" overture. Carl Denton, honorary local representative of the Royal Academy of Music, London, England, conducted. The soloists were Theo Karle, tenor, and Mary Jordan, contralto. Mr. Karle sang "Onaway, Awake, Beloved" (Coleridge-Taylor); "Moonlight" (Haile) and "Celeste Aida" (Verdi). Miss Jordan's offerings included the "Flower Song" from "Faust" and "La Mort de Jeanne d'Arc" (Bemberg).

### Kathleen Lawler and Louis Graveure, Soloists at Final Concert

Saturday evening, July 7, the Symphony Orchestra, led by Mr. Denton, was heard in Wagner's overture to "Tannhauser," Victor Herbert's "Irish Rhapsody" and Wolf-Ferrari's intermezzo from the "Jewels of the Madonna." Kathleen Lawler, soprano, and Louis Graveure, baritone, were the soloists of the evening. Miss Lawler offered Handel's "Come Beloved" and "Caro Nome" from Verdi's "Rigoletto." Mr. Graveure sang the prologue from "Pagliacci"; also a group of Hungarian folk songs in English. With the baton in the hands of Mr. Boyer, the second half of this program was devoted to Sullivan's "Golden Legend," Miss Lawler singing the role of Elsie and Mr. Graveure that of Lucifer.

The audience at all times was delighted with the work of the chorus and the two conductors, pleased with the playing of the orchestra and enthusiastic over all the soloists. Artistically and financially, the festival was a great success, and without doubt it was the best which Portland has ever been privileged to enjoy. The weather was ideal.

### "Build an Auditorium"

Unfortunately, the \$25,000 organ, which is being installed in the Auditorium, was not ready.

The campaign for the new Auditorium was begun by the Monday Musical Club, headed by Mrs. Herman A. Heppner. This slogan was used: "If you want the world to come, build an auditorium."

The Public Auditorium, which has 5,500 seats, is a splendid structure and the acoustics are perfect.

### Officers of M. F. A.

Officers of the Portland Music Festival Association are William F. Woodward, president; Edward Cookingham, first vice-president; William A. Montgomery, second vice-president; Nelson G. Pike, treasurer; William Robinson Boone, secretary; Sidney G. Lathrop, executive secretary; board of directors, in addition to the above mentioned persons: Hon. George L. Baker, Mayor of Portland; S. C. Bratton, Mose Christensen, L. M. Lepper, E. Hippely, John Claire Monteith, Frederick W. Goodrich, Earl A. Clark, Franck Eichenlaub; program committee: Mrs. Thomas Carrick Burke, Mose Christensen, Franck Eichenlaub, Frederick W. Goodrich, Mrs. Warren E. Thomas; voice committee: William A. Montgomery, John Claire

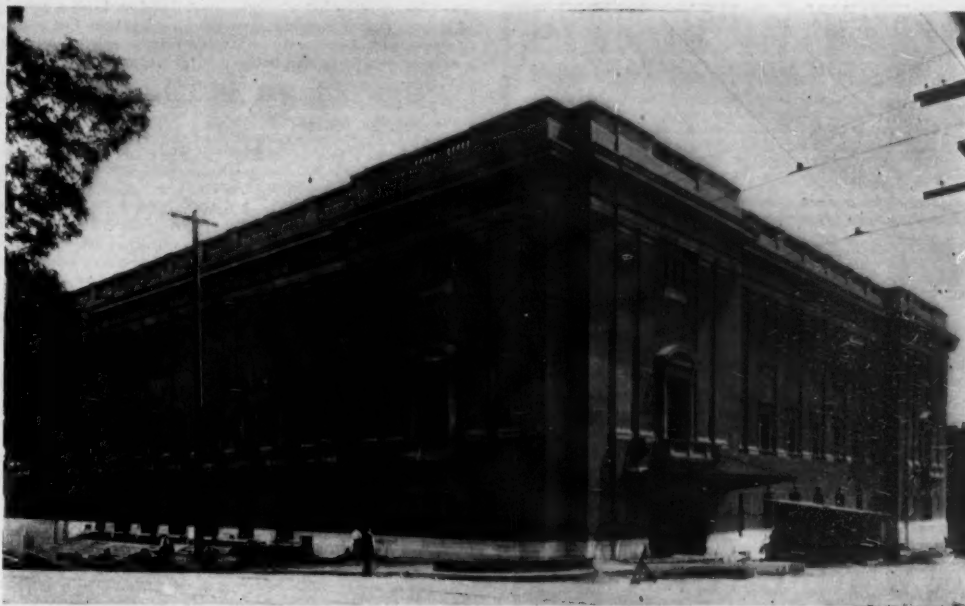


Photo by Gifford & Prentiss.

NEW PORTLAND (ORE.) PUBLIC AUDITORIUM WHERE THE MUSIC FESTIVAL WAS HELD.

Monteith, William Robinson Boone, George Hotchkiss Street, George Wilber Reed.

This association has been incorporated under the laws of the State of Oregon for the purpose of fostering and developing a knowledge and appreciation of music.

### Organizations Affiliated

The organizations affiliated with the Portland Music Festival Association include the MacDowell Club, Portland Opera Association, Apollo Club, Musicians' Club, Orpheus Male Chorus, Monday Musical Club, Portland Symphony Orchestra, New England Conservatory Club, Musicians' Mutual Association, Local No. 99, A. F. of M.; Swiss Singing Society, Norwegian Singing Society, German Singing Society, Swedish Singing Society, Oregon State Music Teachers' Association, Reed College Chorus, Oregon Chapter of the American Guild of Organists.

Portland has a population of 308,397 and it is the musical center of the Pacific Northwest.

It is planned to make the Music Festival an annual event.

JOHN R. OATMAN

## TWENTY-THIRD ANNUAL NORFOLK MUSIC FESTIVAL

Norfolk, Conn., will hold its twenty-third annual music festival for the benefit of the Norfolk Home Missionary Society August 1. Through the kindness of Mary Eldridge, these yearly events have accomplished much for the musical uplift, not only of the residents of this and adjacent towns but also for those who are attracted from distant States to enjoy the best in music, which this concert affords. For twenty-two years, without intermission, these audiences never have been disappointed, and judging by the roster this year will be no exception. At seven of these concerts, Ernestine Schumann-Heink has been a participant, and those who are planning to attend this year will welcome with delight the announcement that she is to head the list of artists. This will be Mme. Schumann-Heink's first appearance of her fortieth season. Another favorite with Norfolk audiences is Evan Williams, whose splendid art never fails to charm. Those artists, new to Norfolk audiences, booked to appear are Wilfred Glenn, bass; Maurice Dambois, cellist, and Stefano di Stefano, harpist. The other artists, all of them well and favorably known in Norfolk, are Minnie Welch Edmond, soprano; Louise MacMahon, soprano; Marie von Essen, contralto; Flora Hardie, contralto; Thomas H. Thomas, tenor; Graham Reed, baritone; Charles Heinroth, organist and conductor; Charles Gilbert Spross, pianist, and Edith Evans, pianist.

The complete program will be as follows: "Jubilee" overture (Von Weber), Charles Heinroth; "Thou Who Sendest Sun and Rain" (Chadwick), Marie von Essen and octet; "Vitellia" from "Titus" (Mozart), Mme. Schumann-Heink; "Sanctus" from "St. Cecilia" Mass (Gounod), Evan

Williams and octet; "Invocation" (Ganne), Messrs. Dambois, Di Stefano and Heinroth; scene and prayer from "Cavalleria Rusticana" (Mascagni), Miss Edmond, octet, organ and piano; "Pastorale" (Guilmant), "The Harmonious Blacksmith" (Handel), Mr. Heinroth; "Die Junge Nonne" (Schubert), "Mondnacht" (Schumann), "Mutter an der Wiege" (Loewe), Mme. Schumann-Heink; nocturne (Hasselmans), Mr. di Stefano; "Depuis le Jour" from "Louise" (Charpentier), Miss Edmond; part songs, "Listen to the Lambs" (Dett), "Hymn to the Madonna" (Kremser), Mr. Williams and octet with organ and harp; "Larghetto" (Handel), nocturne in E flat (Chopin), rhapsodie (Popper), Mr. Dambois; "Inter Nos" (MacFadyen), "Ah, Moon of My Delight" (Lehmann), "The Bells of Rheims" (Lemare), "A Fool's Soliloquy" (Campbell-Tipton), Mr. Williams; "War" (Rogers), "Before the Crucifix" (La Forge), "Danny Boy" (Weatherly), "Slumber Song" (MacFadyen), Mme. Schumann-Heink; chorus, "Land of Hope and Glory" (Elgar), all taking part in this number.

## OBITUARY

### William Furst

William Furst, a well known composer of incidental music for theatrical productions and orchestra director, for years associated with David Belasco, for whose plays he wrote accompanying selections, died July 11, at his home in Freeport, L. I., in his sixty-sixth year.

For several years prior to 1893 Mr. Furst was director of the orchestra at the Tivoli in San Francisco, and later came to New York as director at the Empire Theatre.

For more than thirty years he had been known as a composer of theatrical music, and among the stars for whose productions he wrote were Sir Herbert Tree, Maude Adams, Otis Skinner, William Faversham, Viola Allen, Henrietta Crosman and Mrs. Leslie Carter. He composed the music for Margaret Anglin's repertoire of five Shakespearean plays, given for the first time at the Berkeley Stadium in California, and her production of the Greek classic "Electra." The latest music he wrote was for Geraldine Farrar's appearance in "Joan the Woman." His one grand opera, "Theodora," was produced at the Tivoli while he was director there. He wrote the music of "The Isle of Champagne," and composed light operas for Lillian Russell, Della Fox, Jefferson de Angelis and other stars.

Mr. Furst was born in Baltimore, March 25, 1852, and is survived by his wife and one daughter, Lillian Martin, of Baltimore.

## OPPORTUNITIES

**ACCOMPANIST WANTED.**—There is an opportunity for an accompanist, who is also able to do solo work, to tour with a concert company which is to start shortly on a tour of Australia and the Far East. All expenses will be paid in addition to a salary of 30 pounds per month. The tour will take five months, with a possibility of it being extended a year. This is an exceptional chance for either a man or woman to make a profitable tour in the Far East. Address "K. A. R." care of MUSICAL COURIER, 437 Fifth avenue, New York.

**SCHOOLS AND COLLEGES.**—An opera and concert singer of international repute who has taught voice, harmony, conducted a choral society, and staged operas, both light and grand, desires a position in some first class institution as vocal teacher and coach, either for all or part of his time,

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## REVIEW OF NEW MUSIC

## BOSTON MUSIC COMPANY

Wallace Goodrich

"The organ in France, a study of its mechanical construction tonal characteristics and literature with suggestions for the registration of French organ music upon American instruments." The book of 112 pages is supplemented with an appendix of another fifty pages containing the specifications of prominent and typical French organs and a glossary of musical terms and designations relating to the organ. It makes a volume which no serious student of the organ can afford to ignore, for it is a collection of facts, not fancies. The author has no pet theories nor fantastic methods. His work is not an instruction book on fingering, touch, pedalling, and technical skill. He has given a well ordered statement of historical and authentic facts concerning the progress and development of the organ in France, and if his figures and information are true his book will take its place as an indispensable work of reference. It is readable, moreover, and has a literary value in addition to its musical merit. One sentence from the preface must suffice in this all too brief review to show the purpose of the author and the literary style: "In

no other country has the organ achieved so high a position of honor among musicians, or have so many of the greatest contemporary composers interested themselves in the organ, both as executants and as writers of organ music."

## HUNTZINGER AND DILWORTH

John Prindle Scott

"Old Bill Bluff," a song of a sailor and the salt sea, words and music by the selfsame landsman; good of its kind and full of humorous vitality.

"Trust ye in the Lord," a sacred song with words from Isaiah; suitable for churches, and written with an accompaniment effective on the organ.

Kenneth S. Clark

"One o' These Bright, Sweet Days," a Dixie love song with an engaging rhythm and a charming melodic lilt.

Geoffrey O'Hara

"Give a Man a Horse He Can Ride," a vigorous, rollicking song for a baritone. The rhythm is strong and the tune easily remembered.

A. Walter Kramer

"That Perfect Hour," a song of sentiment with a poem of the affections by Lawrence Hope, and deeply felt and happily expressed music by A. Walter Kramer.

Mary Helen Brown

"Life's Paradise," a passionate love song written with spontaneous feeling and good style, vocally effective.

Fred Shattuck

"Abide With Me," another setting of the well known poem which has already inspired a hundred composers. This new setting is as good as most of the settings, but inferior to the best.

## CHARLES H. DITSON AND COMPANY

Gloria Gage (Mrs. Lyman Gage)

"Sunset Songs," Vols. I and II: "Karma," "Consecration," "In the Twilight of My Heart."

In these songs Mrs. Gage proves herself to be a composer of singular talent. They all of them offer melody of real beauty, and the accompaniments, although not difficult, are extremely effective, and show the professional touch, which suggests that the composer has made a serious study of her art. It would be difficult to say which of these songs gives the greatest promise of popularity. The first of the "Sunset Songs," "Lullaby," is really exquisite, and the same may be said of "Sunset," in the same volume. "Love," in the second volume of "Sunset Songs," is a beautiful composition, and would possibly prove the most popular of all of these works. They are, all of them, good songs and should be widely known.

## R. W. HEFFELFINGER, LOS ANGELES

Monimia Laux Botsford

"Deep in the Heart of You," "Under the Swaying Pine." Note well the name of Botsford. Unless some unfore-



GENEVIEVE VIX.

One of the best known French sopranos of the day, who will be a leading member of the Chicago Opera Association during the coming season. Mlle. Vix is known throughout the operatic world of Europe and South America as one of the very finest Manons of the present day.

seen circumstance should prevent this talented composer from continuing her work, the name will become famous in the annals of American song. Few composers but would be proud of having conceived the second of these exquisite tone pictures, "Under the Swaying Pine." Nothing could be more atmospheric, more delicately expressive of the picture which is immediately presented to the mind by this title. Yet it is done in an entirely individual way. It is very modern, yet not in the modern French manner. The mental attitude of this composer somehow suggests the mental attitude of Hugo Wolf, though why is hard to say, for there is nothing, seemingly, in the harmonic or melodic progressions that are similar. It may arise merely from the fact that both of these composers are strongly moved by the picture presented by the poem.

"Deep in the Heart of You" is a more brilliant song than the other, yet is no less lovely. It possesses the same harmonic beauty, the same warmth of inspiration, the same splendidly written accompaniment.

## C. C. BIRCHARD AND COMPANY, BOSTON

George W. Chadwick

"Love's Sacrifice," a pastoral opera, book by David Stevens. This composer has again gone to Greece for a story, or at least has taken a play with Greek names, and has written good modern music of a more or less conventional character, singable, agreeable, and of practical use to good amateur societies that might want to give short and simple operas.

## LUCKHARDT AND BELDER

Helen Howarth Lemmel

"Little, My Dear and Poojie Songs." The words and music of these nine child songs were written for child friends of the writer. But they are dedicated to all the children in the world. No doubt the children who use these pretty songs will derive much pleasure from them. They are correct in grammar and in musical style, and are not marred with the child slang and inaccuracies some writers deem necessary for children.

## WHITE-SMITH MUSIC PUBLISHING COMPANY

Meta Schumann

"A June Pastoral," a vivacious, effective, and thoroughly satisfactory song, with words by Caryl B. Storrs which are entirely free from the usual love sentiment. The joy in the music and in the words is simply because June has come. Fortunately, the song may remain long after June has passed away.

## Eddy Brown Composing

Eddy Brown is at work on several compositions which he hopes to finish in time to be included in his repertoire for next season. The violinist won not a little distinction abroad as a composer, and since coming to America his gifts in this line have frequently been demonstrated. He is now at a summer cottage at Long Branch, N. J.

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## Sol Marcossion's Busy Artistic Life

That sterling Cleveland (Ohio) violinist and teacher, Sol Marcossion, has exerted an influence for musical good in the Middle West so generally and well known as hardly to need any detailed recording at this time in the columns of the *MUSICAL COURIER*. However, it is a pleasure to say that Mr. Marcossion's popularity and success are enduring. In spite of the many years which he has devoted to his musical activities in Cleveland, he is still a young man (as the attached picture shows), for he began his career at an unusually early age, and therefore he may be said at present to be at the very top of his mental and artistic powers. He is a fine example of musical solidity, ripeness, and refinement.

Mr. Marcossion closed his Cleveland season recently, just before starting on his annual pedagogical work at Chautauqua, N. Y. His late concert appearances in connection with the Ohio Music Teachers' Convention in Cleveland were spoken of editorially in the *MUSICAL COURIER* of July 5. Together with Mrs. Marcossion, he scored a notable success in a program of sonatas, and at the head of the Philharmonic Quartet he demonstrated his truly exceptional abilities as a master of chamber music for four stringed instruments.

The Marcossion pupils in Chautauqua are not only from Cleveland, but also from many other cities where Mrs. Marcossion's art as a soloist has been heard during the past season. Ohio, Pennsylvania, Kentucky, New York and West Virginia are some of the States where Mr. and Mrs. Marcossion gave concerts in 1916-17. Aside from solo work, Mr. Marcossion appeared also in a series of subscription chamber concerts given with his Philharmonic quartet.

The Marcossion season at Chautauqua, as director of the violin department, opened auspiciously with pupils from Canada, Texas, California, New York, etc. The busy artist will appear as soloist in the regular Amphitheatre concerts, where audiences of from 6,000 to 7,000 are not uncommon during Music Week at Chautauqua. Mr. Marcossion will appear there on July 26 with the Russian Symphony Orchestra. His regular series of Chautauqua recitals will take place on Tuesdays during the summer.

The programs of these events are most comprehensive and range from Corelli (1633) to Debussy, Kreisler and Spalding among the moderns. Other up to date composers



SOL MARCOSSION,  
Violinist.

represented on the remarkable list to be given by Mr. Marcossion are Coleridge-Taylor, J. A. Carpenter, Cecil Burrell, Arthur Hartmann, Ethel Barnes, etc. In the classical and standard repertoire one notes also the names of Martini, Paganini, Tartini, Handel, Tchaikowsky and other Russians, Wieniawski, Beethoven, Bach, Brahms, Mendelssohn, Dvorák, Schubert, etc.

Mr. Marcossion has been connected with the Chautauqua movement for eighteen years, and the heads of that en-

terprise say of him in their official booklet: "During that period Mr. Marcossion has developed a famously high standard in the violin department at Chautauqua, and has attracted pupils from all parts of the country. Many of these now are well known concert players, members of famous orchestras, or successful teachers on the faculties of leading institutions. The orchestra class is an ultimate preparation for advanced players to participate in orchestral performances, and Mr. Marcossion has organized this class to meet a constantly growing demand. The class offers the unusual advantage of drill in ensemble performance, sight reading, musical appreciation, and the more important elements of orchestral experience that can be derived only from playing together with other instruments. Pupils who are sufficiently advanced will have opportunity of playing with the Chautauqua Orchestra."

The Marcossion school will open in Cleveland in September, when its head returns to that city from his summer season of work.

### Noted Organists, Carl and Bonnet, Withdraw to Mountains for Summer Rest

William C. Carl and Joseph Bonnet, the great French organist, have left New York City for the mountains, to be away until the latter part of September.

Mr. Bonnet will prepare his repertoire for the coming season, for which the bookings are already large. The tour will begin in the early autumn, under the direction of Loudon Charlton, and will embrace the entire country.

Dr. Carl is also preparing for the coming year's work, and largely increasing his repertoire in addition to arranging for his teaching at the Guilman Organ School, New

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York City. The application list is already the largest for several years. Both artists have extensive plans for the winter of 1917-18.

### Mme. Morreale Is Teaching During Summer Months

Mme. Morreale, who has been in America only a few years, not only has a large class of vocal pupils, but also has achieved noteworthy success in teaching them the art of bel canto to a no small degree.

Mme. Morreale announces that this coming fall a number of her pupils will make their debut, the names of whom will be mentioned in a later issue of the *MUSICAL COURIER*. On this account it has been necessary for her to continue her teaching at her Broadway studio, New York, throughout the summer months.

### Spooner With Community Chorus, July 22

The Community Chorus, New York, is fortunate in having Philip Spooner, tenor, for soloist on Sunday p. m., July 22, The Mall, Central Park. He will sing "Questa o

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Mr. Spooner won a real triumph on Decoration Day at Carnegie Hall, New York, and later appeared with great success at the Alley Festa in Macdougall Alley. He is a graduate of the University of Wisconsin and during his college days was soloist of the Glee Club. He is the youngest son of the Hon. John C. Spooner, for sixteen years United States Senator from Wisconsin. Mr. Spooner expects to sing in opera next season, his most recent appearance being in "Pandora," when he sang the leading tenor part.

He will be under the management of the Standard Booking Office, Aeolian Hall, New York.

### Bush Conservatory Secures Bertha Beeman



BERTHA BEEMAN.

Bertha Beeman, contralto and vocal teacher, has been engaged by Kenneth Bradley, director of the Bush Conservatory of Music, Chicago, as one of the leading teachers in the vocal department. Last winter Miss Beeman made a concert tour under the management of L. E. Behmer.

The Bush Conservatory has made a valuable addition to its faculty.

### Philadelphia to Hear the Zoellner Quartet

An event which will please Philadelphians is the announcement that the Zoellners will make their first appearance in that city on the afternoon of February 17. The event will be under the auspices of the Philadelphia Chamber Music Society, which Arthur Judson, the very efficient manager of the Philadelphia Orchestra, has taken under his management.

At the present time the Zoellners are in Wyoming, N. Y., taking a complete rest in order that they may be prepared for their strenuous 1917-18 season. They are the guests of Mrs. L. Coonley Ward, a remarkable woman, seventy years of age, who is entertaining them, as well as thirty other guests, in a lavish manner.

### The Whitehills at Spring Lake

Clarence Whitehill, baritone of the Metropolitan Opera Company, whose splendid singing was one of the features of the past season, is spending the summer at Spring Lake, N. J. Intensely patriotic and always on the lookout to help, Mrs. Whitehill has formed a branch of the Comforts Committee of the Navy League of the United States, known as the Spring Lake Unit of the Navy League, and of which she is chairman.

### Walter Anderson en Route

Walter Anderson, the genial manager who is directing to success a number of gifted artists, left last week for Boston and adjacent points in the interests of those under his management. At its completion, he will betake himself to Musicolony, where he expects to remain for several weeks, enjoying the manifold delights of that picturesque spot.

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guionar Novars, Johanna Gadski, Joan Manen, Carl Friedberg and Percy Grainger.  
During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

**FELIX F. LEIFELS, Manager, Carnegie Hall  
NEW YORK**

**Tenor John Finnegan's Rochester Success**

John Finnegan, the well known tenor, was recently in Rochester, N. Y., where his singing gave pleasure to an audience of 2,000 people. Some of the echoes of this success are found in press notices, in part as follows:

Mr. Finnegan's voice is most pleasing, having a lyric quality found in but few voices, while his phrasing and expression were most admirable. The feeling with which he sang his numbers from the start captivated the audience, and he was obliged to respond to several encores. Mr. Finnegan will surely be obliged to come to Rochester many times from now on, now that the people of Rochester have discovered him and his beautiful voice.—Union and Advertiser.

Schubert's "Ave Maria" and "Cujus Animam" from Rossini's "Stabat Mater" were sung in the simple religious style for which they were intended, but which few singers are content to bring to them. His voice has all the golden beauty of the true Irish tenor and his singing was effortless and yet sensitive to moods.—Rochester Herald.

Mr. Finnegan so won his hearers last night that his name will be one to conjure a crowd with hereafter. Mr. Finnegan has both voice and way of singing to make the songs he selected for 'last night charming. His tone in voicing a melody has a constantly moving appeal. He can do with great success the things that need to be done to make text and tune seem exactly to fit, and he can do them without any mannerisms or exaggerations. His most pretentious number was the "Cujus Animam," and this was finely done, with diction, phrase and tonal management carefully perfected. He sings Irish songs as only a good Irish singer can sing them. Altogether Mr. Finnegan left a happy memory and a hope that he may come this way again.—Post-Express.

The occasion marked the debut of Mr. Finnegan in Rochester and won for him a host of friends. It was natural that the audience expected a voice of considerable range and strength, knowing the immense spaces that a man occupying the position of Mr. Finnegan must fill and in this they were not disappointed, but the soloist had a delightful surprise in store for them in his wonderful legato singing and his tender, delightful phrasing of such numbers as "For You Alone" by Geel; "All Through the Night," an old Welsh air, and Tosti's dramatic "Good-by." The real beauty of his voice was shown in his second group of songs.—Democrat and Chronicle.

**Elma Hayden, Winner of Prize**

Elma Hayden (nine years old), of San Diego, Cal., is a pupil of Elizabeth Deacon, a teacher of the Effa Ellis Perfield System. Elma recently took first prize for two musical compositions at the children's fair held at



ELMA HAYDEN,  
Winner of the prize composition.

the exposition. She also recently gave a recital at the Y. W. C. A. Auditorium.

Miss Deacon allows any child who has memorized perfectly ten pieces to give a recital. Elma, besides playing the required number of pieces played three of her own compositions, improvised a waltz, a march, a lullaby and a minuet and played modulations into major keys suggested by the audience.

Miss Deacon has presented the following pupils in similar recitals, Frances Dorothy de Pons, Vivian Isabelle Crippen and Anna Mary Schwensen. Certificates of promotion were awarded Frances de Pons, Vivian Crippen, Mercedes Mata, Helen Dillon, Dorothy Cook. The certificates were awarded by Effa Ellis Perfield, director of the National Conservatory of Music, Chicago. The certificates are awarded because these pupils passed 90 per cent. on 400 musical questions, not one of which could be answered by yes or no. These questions covered reading, rhythm, time, tempo, chords, scales, melody building, history and vocabulary.

**Bay View Anticipates 1917-1918 Musical Season**

With the completion of the great new auditorium at a cost of \$45,000, the concrete and steel structure, housing a \$5,000 pipe organ, the plan for musical life at Bay View, Mich., this year will be more ambitious than before.

The musical activities of the season have been worked out by Howard D. Barlow, of New York, with the co-operation of Leon Marx, of Chicago. The concerts given by the Assembly chorus and the Assembly orchestra will be of special importance. During the last week of the Assembly there will be a three days' festival, the first of the annual Bay View Musical Festivals. The first evening of

the festival will be known as opera night, and will present all the artists as soloists in selections from opera.

The second evening will be given to a song recital by Marie Sundelius, of the Metropolitan Opera. The music for the third and last evening will be furnished by the combined assembly organizations, soloists, orchestra and chorus, in "The Cross of Fire," by Max Bruch.

As heretofore, the assembly chorus will be under the direction of Howard D. Barlow, and the conductor of the popular Bay View orchestra will be Leon Marx, formerly of the Theodore Thomas Orchestra and the Chicago Opera Orchestra. Mr. Marx will bring with him for the Bay View season a quartet of his own colleagues from the Chicago Opera Orchestra. The Chicago Operatic Company, headed by Lenora Allen-Linquist, soprano, and John B. Miller, tenor, will also appear during the season. The twenty-eighth annual session will begin on Monday, July 16, and close on Sunday evening, August 19.

Especially credit is due Mr. Barlow, conductor of the Bay View Assembly chorus, for the interest in things musical, which is being felt in more than a theoretical way in Northern Michigan. Already he is at work upon an extensive and comprehensive plan to include all of Northern Michigan in a mammoth musical festival for next summer. He is also the founder of a new glee club, composed of men's voices, in which great interest already is being displayed, and for which extensive plans are being formulated. This will include singers of Bay View and Petoskey. The New Club held its first rehearsal at the Bay View House recently. Mr. Barlow, aside from forming the Glee Club and conducting the chorus, will be heard in choral and quartet assembly music, as he is a singer of note, also in a lecture-recital as a feature of the Festival week, to illustrate and interpret "The Cross of Fire" and other elements in the Festival program.

**Los Angeles Lyric Club Gives "Sir Oluf"—Cecil Fanning, Soloist**

On the evening of June 22 the wide spaces of Trinity Auditorium, Los Angeles, were filled to overflowing for the concert of the Lyric Club, the closing one of the season, with Cecil Fanning as soloist. The Lyric Club, a chorus of 100 women's voices, all soloists, is directed by J. B. Poulin, with Mrs. M. Hennion Robinson, accompanist. Mrs. Robinson, by the way, has a big, firm way of sustaining an accompaniment which is an invaluable aid to a chorus. She also plays entirely without notes, in itself quite a tour de force. Mr. Poulin has directed this excellent body of singers a long time, and he achieves amazing results.

The club sang numbers by Herman, Stair, Bargiel, Lehmann, Wachtmeister, Von Fielitz and Harriet Ware, singing both the "Boat Song," arranged by Spross, and "Sir Oluf," by the last named composer. The cantata "Sir Oluf," poem by Cecil Fanning, was done with great dramatic effect and admirably sustained. Helen Tappe, a soprano member of the Lyric Club, assisted in this work.

Cecil Fanning, besides singing the title role in "Sir Oluf," sang two arias and a group of songs, accompanied by H. B. Turpin. To these numbers Mr. Fanning was forced to respond with triple encores. Mr. Fanning made his debut on the Pacific Coast with the Lyric Club two years ago, and since that event his popularity has grown so much that this was his fourth Los Angeles engagement this season.

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Guy Bevier Williams, president.

#### NEW HOME OF THE DETROIT INSTITUTE OF MUSICAL ART

The Detroit Institute of Musical Art moves August 1 into the splendid building shown above. The progress of the institute since its incorporation and organization in 1914 has been amazingly rapid. For some time the quarters on Davenport street have proven inadequate. In considering a new location the directors of the institute desired, besides increasing the studio facilities, to secure a site nearer the art center of the city. The new building on Woodward avenue, two doors from the Public Library, meets fully with these requirements.

The institute has some very representative and able men on its faculty, who give during the season numerous recitals for the student body and general public. Student recitals also to the number of seventy-five are given

yearly. The institute's new building will contain an excellent hall for this purpose.

In addition to its large local clientele the institute is securing an increasing following among musical students throughout the entire Middle West. Out of town students find in Detroit abundant opportunities to hear the best artists. Choral organizations and musical clubs exist to give the student free exercise for his talent.

The following are the officials and department heads of the Institute of Musical Art: Guy Bevier Williams, president and head of the piano department; William Howland, vice-president and head of vocal department; Charles Frederic Morse, secretary-treasurer and head of organ department; Edward Britton Manville, F. A. G. O., head of theoretical department; William Graefing King, head of violin department; Maude Embrey Taylor, member board of directors.

#### Harold Henry Solves a Problem

Just as perfect balance and a fine sense of proportion are distinguishing characteristics of his playing, in equal measure does Harold Henry, the American pianist of ideas and ideals, apply these principles to his everyday life.

Believing that a public performer cannot deliver his message properly unless his mind is trained to a wider field of thought than that supplied by the art itself, Harold Henry devotes a part of his time each day to reading and keeping himself informed of all that is worth while in current literature. Nor is his reading confined to literature in the English language only, for he enjoys languages and

counts it as a part of his relaxation as well as of his mental training to spend a few moments also with the great authors of France and Germany.

This, combined with regular physical routine, Mr. Henry finds, keeps his nerves and body in such splendid condition that an entire summer of rest is not necessary in his case. During the present summer, for instance, instead of whiling away his hours at some beach or lake resort, Mr. Henry is remaining in Chicago, putting the finishing touches on his next season's programs and devoting four half days a week to teaching the very interesting pupils—in almost every case professional pianists or teachers—who are unable to come to him at any other time of the year. At the end of August, in accordance with his theory of proportion, he will spend the month before the opening of the musical season visiting friends in New England, and, to quote again, "doing all those things that I have not time for during the rest of the year."

#### Mrs. Falconer Sings at Garden Cabaret

The Garden Cabaret, under the direction of the Dramatic Club of Mountain Lakes, N. J., which was given in aid of the National League for Women's Service on June 30, was a tremendous success. More than 500 people attended the affair, held on the grounds of J. R. Goodings' estate. Among those who took part on the program was Mrs. A. C. Falconer, the charming young contralto, who gave a delightful rendering of "A Cycle of Life." That Mrs. Falconer's singing was successful might be emphasized by the statement made by the Boonton Times, which said: "Mrs. Falconer, well known in concert circles, sang 'The Cycle of Life' that was appreciated by all the music loving people."

#### Dr. Mees at Lake Waushakum

Up at lovely Lake Waushakum, Framingham, Mass., Dr. and Mrs. Arthur Mees are enjoying a thoroughly delightful summer at "Harmony Lodge." In addition to aquatic sports, Mrs. Mees writes that she is driving her new car all over the beautiful countryside, exploring the pleasant byways on every hand.

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# MME. DE SALES IN VERMONT

Regina de Sales, the vocal teacher who, in New York since the war began, has won for herself the same enviable reputation which she previously enjoyed in Europe, is spending the summer at Middlebury, Vt., where she occupies the mansion of the late Governor J. W. Stewart. With her are her young son, Charles, and Roberta Reviere, a young soprano who has been studying with Mme. de Sales in New York for some time past and is expected to make her debut next year. Helen Desmond, pianist and accompanist has also arrived at Middlebury, where she will spend the summer with Mme. de Sales, who expects a number of her other pupils later on. She will devote the summer to teaching but not to such an extent as to interfere with a good rest and ample vacation. Renée Chollet, the noted French soprano, will also be a member of Mme. de Sales' house party. Fortunate, indeed, is the teacher whose work is thoroughly appreciated by her pupils, as is testified to in the following voluntary tribute paid Mme. de Sales by one of her artist-pupils:

Tone production, style and diction are all to be attributed to Madame de Sales, one of the most proficient and conscientious teachers, and herself a singer of uncommon qualities, possessing a pure bell like soprano, remarkable execution and astonishing compass. She is a veritable vocal gymnast, and after a day's strenuous work I have heard her give the most marvelous demonstration of the schooling which alone keeps a voice fresh and elastic and ready to respond to any demand made upon it. She combines in her teaching the great, fast vanishing school of bel canto, together with the pointedness of the French vocal methods and the precision and force of the German school. She takes the best from the methods of the four nations, adding to it her own individual thought and power to impart and to inspire. One reason of her success is her psychological interest in her pupils, with whose trials she sympathizes and whose confidence she secures. To a persuasive personality, she adds the charm of sincerity and highheartedness—in fact, there is lacking no element of heart or mind that goes to create a rarely great teacher.

## SOKOLOFF TALKS OF HIS ART

### Nationality Doesn't Count

(From the San Francisco Call and Post, June 12, 1917.)

"Many people make a great mistake," said Nikolai Sokoloff. "If a man is a true artist, his nationality does not count in his interpretations. Art is the expression of life in terms of beauty. An artist, whether he be musician, painter or poet, must be able to see and feel. Then he is able to express, that is, if he has a technical knowledge of his art."

"Don't you think, however, that a person who lives music and reacts to it emotionally enjoys it more, even though he has no fundamental knowledge of it, than the one who thoroughly understands it?"

"Surely not. It is in music as in literature. The man who knows how to write and who loves his art derives an exquisite pleasure from a beautifully built and worded phrase, even if there are but three or four words in it. The reader who does not understand, enjoys the plot and maybe the general style, but he does not get that finer and more poignant happiness as does he who knows how a book should be built."

Going to the piano he played a few bars written for the flute in the score of a Brahms symphony. "Are not those notes delicate, enchanting?" In the general score, none but the man or woman who knows music could detect and consequently get quintessential joy out of just those few notes.

"One of my greatest efforts has been to minimize the volume and to secure a certain velvet, rounded tone from the trumpet. The men who played the horns and trumpets in the orchestra are real musicians."

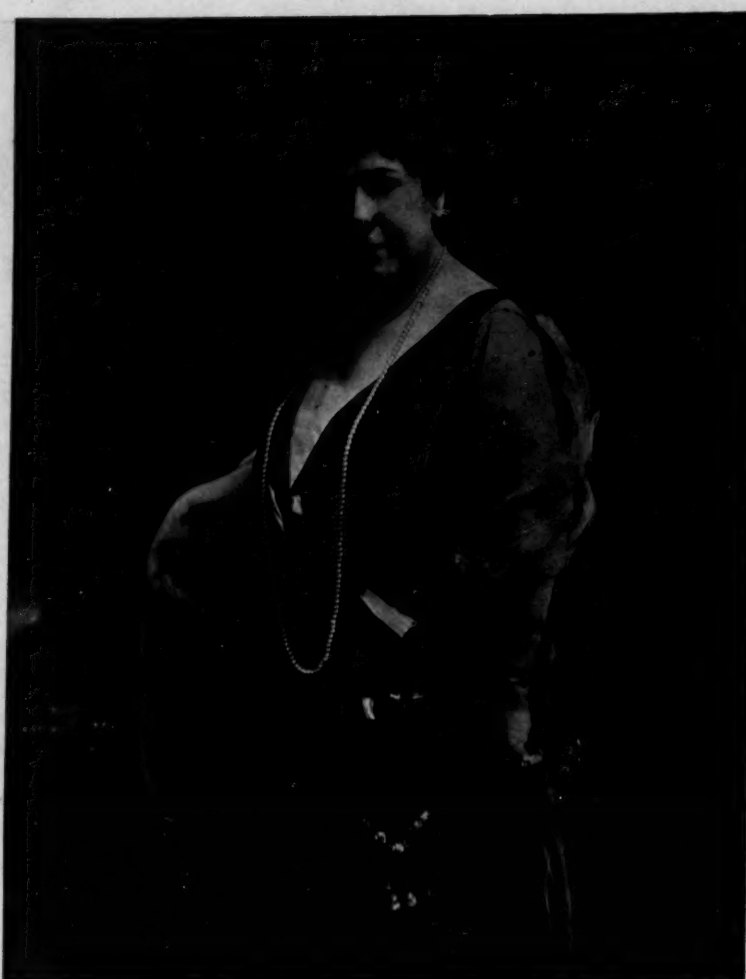
### WOMEN IN MUSIC.

"At first they feared that they would be unable to achieve just the tone qualities I was striving for, but they were so persistent and so conscientious in their practice that, in spite of their few rehearsals, they were rewarded. I think the greatest tribute I could pay women musicians is to say that I noticed no difference. It was just as if men were playing. I do not believe that it should be a question of sex, but of art. If a woman is a musician then she has just as much reason as a man in an orchestra. They are tireless in their efforts. One of the violinists, who has played in some of the celebrated orchestras of the old world and is a figure in European musical circles, said to me the afternoon of the concert, 'This is my first real musical experience since I left Paris.' Now why should a woman with such talents as hers be denied the privilege of a musical life, just because she is a woman?"

"Knowledge of good music should be fostered in the public mind. It should be given good music whenever possible. The classics should be repeated until the love and the knowledge of the beautiful is borne in on them and the demand for the mediocre is killed. The people cannot be given too much good music any more than they can be given too much good painting, sculpture and literature. It is only by a public knowledge of art that a national culture can be obtained and maintained."

## A Tribute to Isadora Duncan's Dancing

Jacob Adler, in speaking of the dance in general, and of Isadora Duncan and her work in this field of art in particular, said: "When I first saw Isadora Duncan dance in her studio, I was overcome. I had always thought that dancing was a light pleasure, a joyous thing, sometimes a vulgar thing, often a thing that provoked the sensual in-



REGINA DE SALES.

stincts that our Hebrew morality has tried for ages to suppress. But I suddenly saw something very beautiful, and I found myself weeping. Something happened to me that will change my whole life. There was an exaltation and inspiration in her. All seemed to be inspired with the spirit of Miss Duncan. I had what seemed to me was a peep into a new paradise and then I felt that everything that I had to this time seen, I had not seen; and everything that I had to this time heard, I had not heard. It was a new world. I saw that she was one of the rare persons of this world, and her art could, in some strange way, bring completeness to what was otherwise so discouragingly incomplete."

## Singer Out of Jail

Vida Milholland, the American soprano, is receiving congratulations from her friends upon her release from the county jail of Washington, D. C., where she spent three long days, in company with a number of other suffragists, who were arrested for "picketing" in front of the White House on July 4. Since some time in January "picketing" had been going on, and the law did not interfere until the latter part of June, when the women gave a silent demonstration of their demand for democracy—the demonstration being the carrying of banners which bore certain inscriptions. Six women were arrested upon that occasion. On July 4 a number of women, including Miss Milholland, appeared before the White House, again with banners, and were immediately arrested.

"I still don't know what we were arrested for," said the singer, who is tremendously interested in the work for which her sister, the late Inez Milholland, did so much. "Instead of being reformed and penitent, we are more rebellious than ever and we are ready to do what we did all over again. Prison was a fearful experience at that! Rats as big as your hand ran through our cells at night. Rats—not big mice! Imagine what it must be for the poor creatures who are confined there indefinitely!"

On Wednesday afternoon at a meeting at the Ritz-Carlton Hotel, New York, these "jail birds," as the young women are wont to call themselves, told their experience before a fair sized audience. During the meeting Vida Milholland sang two selections very artistically. The first was "In Dublin's Fair City," which she sang in prison to cheer up her "sister suffs," and the other was "The Marseillaise." Miss Milholland's stirring interpretation of the latter forced the members on to a determination to keep up the "picketing" until victory is obtained.

## Annie Louise David Engaged for Bernhardt Tour

W. F. Connor, manager for Sarah Bernhardt, has engaged Annie Louise David, the American harpist, as one of the soloists who will accompany Mme. Bernhardt on her farewell tour of the United States beginning September 25 in Newport, R. I. Mme. Bernhardt will appear in two one act plays, the balance of the program being made up of concert numbers. The tour will continue for forty weeks.



## QUARTET OF BRILLIANT CONCERTS AT WILLOW GROVE

Four Concerts in One Day—Works of American Composers Featured—  
Strawbridge and Clothier Chorus Participate—Leeftson-Hille Conservatory  
Course For Public School Music Supervisors Adequate—Kurtz Pupils  
Present "The Geisha" With Effect

Philadelphia, Pa., July 12, 1917.

A notable musical event was staged recently at Willow Grove Park when four concerts were given in one day, all the programs of which were made up from the works of American composers. The large and remarkably well trained Strawbridge and Clothier chorus, drilled by Dr. Herbert J. Tily and at times during the concerts under his authoritative leadership, sang with excellent assurance, thorough nuance, appreciation and delightful artistic understanding throughout the festival. In this connection Dr. Tily deserves unlimited credit for the excellent structure he has reared as exemplified by the art achievement of this body of singers. Moreover, the richness of tone, gradation, precision of attack and retreat were masterly examples of chorus work.

Victor Herbert and his orchestra assisted.

One feature of the afternoon concerts was "The Meschianza," a cantata dealing with a story of certain incidents marking General Howe's retreat from Philadelphia. The text written by Richard J. Beemish has been given a very effective and interesting musical setting by Camille Zeckwer. The theme and situations alternate with particularly strong and excellent poetic opportunities for tonal treatment, none of which missed full realization by the composer. The minuet proved one of the most happy incidents of the work, and its graceful rhythmic sequences were given with exquisite taste. The finale, a stirring patriotic chant of choral nature proved an inspiring conclusion both in conception and rendering. The soloists were Mae Ebery Hotz, soprano, and Marie Stone Langston, contralto, both of whom are deservedly popular artists.

Another interesting portion of the program was Dr. Tily's "Gloria in Excelsis." This composition already is known and its effectiveness was excellently brought forth at the presentation in question. The orchestration written by Camille Zeckwer fitted admirably the chorus work. In addition to the composition mentioned, Zeckwer's "When the World Was Young" and "The Land of the Free" from "The Goddess of Liberty" were also heard. Both of these composers conducted his own work.

The evening concerts were arranged in honor of Victor Herbert, whose "The Captive" was offered with tremendous success by the chorus. "The Neapolitan Love Song" from "Princess Pat," "When Love Awakes" from "Eileen"

and his "American Fantasy" also created a furore in the audience which numbered nearly 8,000 persons. In this division of the concert the soloists were Horace R. Hood, baritone, and Mrs. Hotz, soprano.

### Success of Leeftson-Hille Conservatory's Supervisor's Course

That the Public School Music Supervisor's Course as arranged in the curriculum of the Leeftson-Hille Conservatory and imparted by Otto Guiler, as well as other faculty members of the institution, appears in perfect accord with the Pennsylvania State Board requirements, is a fact substantiated by the success of Walter Dunham, Ruth Reeves and Anna Regan, graduates from the department having recently passed the State Board examination with averages far above the minimum demanded. This department of the conservatory has been conducted with the most careful attention to detail and comprehensiveness. The students in the class evinced profound interest in the work, which fact not only suggests an intimation of praise regarding the pupils but is a tribute to Messrs. Leeftson and Guiler for the method they evolved in presenting the subject.

### Splendid Production of "The Geisha" by Pupils of Ada Turner Kurtz

A recent production of Sidney Jones' "The Geisha," remarkably well staged and excellently presented from both vocal and histrionic points of view, was given at the South Broad Street Theatre. The opera was under the direction of Ada Turner Kurtz, whose excellent work as vocal teacher, conductor and drill master was revealed to a large and decidedly appreciative audience.

Among those who appeared in this story of a Japanese tea house, Phebe Mackay as O Mimosan San displayed a voice of fine timbre and even tonal quality. Moreover, her acting version of Chief Geisha was of a tasteful, appealing and comprehensive nature. Jessie Lovejoy in the role of Mollie Seamore gave a most satisfying interpretation of the part. Miss Lovejoy possesses a voice of fine lyric quality that indicates a future realization of much promise. She was well cast; the care free and convivial young English girl's characteristics being especially grateful to her prototype's nature. Juliette Diamant, as portrayed by

Helen Wilson, proved a particularly happy bit of acting and her Anglicized English pronunciation was both consistent and effective. Vocally Miss Wilson has what may be termed a soothing colorful voice which she used effectively in all the solos allotted her. No trace of the amateur was noticed in the comedy work of George Young as Wun-Hi. On the contrary, his singing and acting compares favorably with many light opera comedians who frequently are seen on the professional stage. Horace Entricken made a capable Katana, and Walter Cleeland as the Chief of Police and Governor was as severe and awe inspiring as any dragon faced nightmare could be.

### Choral Society Gives "The Messiah" at Willow Grove

On Tuesday afternoon and evening, July 10, the Philadelphia Choral Society, numbering 150 voices, under the leadership of Henry Gordon Thunder and assisted by Herbert's Orchestra, gave a most excellent production of Handel's "The Messiah" at Willow Grove Park.

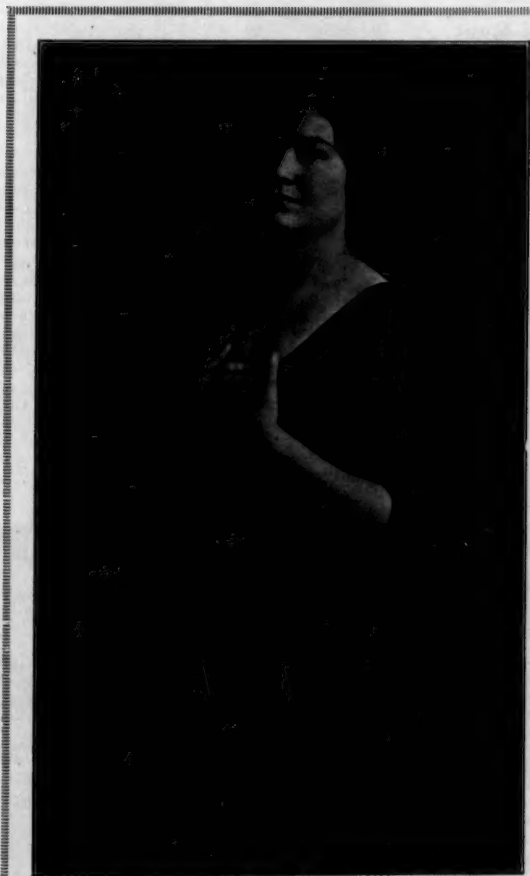
The Choral Society's offering of this majestic work is well known to Philadelphians and the care as well as understanding with which the presentation in question was rendered proved interesting and of the usual high standard attained. Henry Gordon Thunder conducted the great choral selection with expected thoroughness, attention to detail and artistic conception. Elsa Lyons Cook was the soprano and she sang with fine temperamental assurance. Kathryn Meisle assumed the alto part, her work deserving special mention. With his usual fine and artistic interpretation of the tenor role, Nicolas Douy came to the fore in excellent style and with delightful spiritual meaning, and Henry Hotz, basso, was thoroughly efficient, his splendid voice being used with telling effect.

The first part of the afternoon and evening performances was devoted to the customary Herbert concerts that are proving a source of enjoyment to patrons of the Grove.

Unfortunately, on account of a continuous and heavy rainfall on the day in question, many people were deterred from attending this particular musical treat. G. M. W.

### Russian Orchestra to Invade Symphony Hall

The Russian Symphony Orchestra, Modest Altschuler, conductor, Emma Roberts, contralto, and John Powell, pianist, have been engaged for a gala concert to be given under the auspices of the Business Women's Club of Boston at Symphony Hall on December 8. The occasion will be interesting in that it will mark the initial invasion of the sacred precincts of Symphony Hall by Mr. Altschuler and his musicians. Both Miss Roberts and Mr. Powell have been heard on several occasions in Boston, however. A distinctively all Russian program will be given, soloists as well as conductor choosing their numbers from Slavic compositions. Other New England cities will be visited by the Russians on this December tour, which will take them as far as Montreal, Ottawa and Toronto.



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## MME. MELBA AT HOME IN AUSTRALIA

Diva Divides Time Between War Relief Work, Her  
Pupils and Home—Expects to Tour United States  
With Campanini in September

After a very busy season on the Pacific Coast, during which time she gave a memorable concert in San Francisco for the benefit of the Allies—the proceeds being over \$20,000—Mme. Melba returned to Australia for her summer vacation, that is, if one may call it a vacation. Ever since she arrived in Australia she has been fully occupied with war work as well as in giving lessons to the many students who flock to her. She has over 100 pupils from all parts of the Commonwealth of Australia, with others from Honolulu and America. To these pupils she gives individual attention, knowing each voice, its qualifications, its defects and its fine qualities.

Mme. Melba's home—Coombe Cottage, Coldstream, Victoria—is within motoring distance of Melbourne, and she spent just one day at home before going to the Albert Street Conservatory in Melbourne to see how her pupils there had progressed during her six months' absence in America. In honor of Melba's visit the interior of the building had been decorated and the young students, all dressed in white, were grouped against the effective background. As Melba stepped from her car, cheer after cheer rang out, and in an instant she was in the midst of her adoring pupils. She was glad to see them all, laughed, talked, joked, and constantly exclaimed, "Oh, it's good to be back!"

She went directly to the classroom, a "blue room," on this occasion filled with flowers. At once the lessons began. For three hours the students sang in turn; not one characteristic of the voices had been forgotten by Mme. Melba. For faults overcome there was praise from the great artist, and it was a delight to her to see the progress made during her absence. A friend who was with her at the lesson said she "was amazed at the beauty of the voices and the wonderful way in which the students sang." This compliment was as pleasing to Mme. Melba as though the whole world had never acknowledged her own great voice.

One of her pupils, Peggy Centre, appeared recently in a concert at Honolulu. Mme. Melba was playing the accompaniment of "Mattinata" from memory and forgot it in the second verse, "but Peggy, like a heroine, went bravely on. I was so proud of her! Of course, everybody thought she had made the mistake, but afterwards, when I told the story against myself, they thought Peggy was more wonderful than ever."

Next September Mme. Melba expects to leave her lovely Australian home for another tour through the United States, where she is to sing with Campanini. It is her intention, if the war is not ended before next May, to take an opera company to Australia from Boston. Some of the greatest artists will be members; the orchestra will also be taken from America. Many of Mme. Melba's pupils are hoping to be permitted to join the chorus of this company and thus gain experience.

It is not surprising that the diva liked to return to Coombe Cottage whenever her professional duties permit. It is charmingly situated in a circle of blue hills, has a

wonderful garden, and the music room contains many treasures accumulated during her tours abroad. Relics, pictures of kings, queens, great artists, statesmen and soldiers of every country, souvenirs given by the individuals, with curios from all parts of the world, are here assembled, making the room a museum of beautiful objects. Besides the interesting house, there is an outdoor life about which Mme. Melba is enthusiastic. Flowers, trees, horses, dogs and chickens are all a delight to her, and she talks of them with as much interest as she does about singing.

With her patriotic work, her pupils and her home, it would appear that Mme. Melba's summer vacation will be far from an idle one.

## MUSIC IN LIVERPOOL

Liverpool, England, July 1, 1917.

On the initiative of Rushworth and Dreaper, a series of high class piano recitals for the benefit of war hospital funds has been in progress during the last few weeks in the elegant concert salon attached to the business premises of these energetic people, who have the local depot of the MUSICAL COURIER. The price of admission has been quite nominal, yet the steadily increasing attendances have more than justified the scheme and the entirely voluntary efforts of all concerned. Among those artists whose talents have gratuitously contributed to this are Edward Isaacs, professor at the Manchester College of Music; Joseph Greene, a brilliant Liverpool pianist; Marguerite Stilwell, an American pupil of Pachmann domiciled here; Frank Bertrand, a Berlin trained executant, and Elsie Walker, a clever and earnest player. Other engagements are in prospect, but in the meantime the promoters have had the satisfaction of being able to augment the funds of a worthy object with several welcome additions.

## Trinity College Concert

An interesting concert was given on June 16 under the auspices of this corporation and its local secretary, J. Raymond Tobin, the arrangements being in the hands of Rushworth and Dreaper. The artists were Helen Trust, a singer who was at one time in great request but who has not been conspicuous of late, though it is difficult to understand why, as she is a cultivated vocalist even if her voice is not very powerful. In such things as "Should He Upbraid" she is admirably adapted both by nature and training. The violin solo of Emil Sauret (who it may be remembered was for a time husband of the late Teresa Carreño) were well chosen and brilliantly rendered, displaying a firm and penetrating tone and ample executive powers, through media by Bach, Beethoven, and others. Charlton Keith's piano contributions were also of high excellence, Bach and Chopin being equally congenial. Despite sultry weather, the Philharmonic auditorium was well filled.

W. J. B.

## New Manager for Standard Booking Office

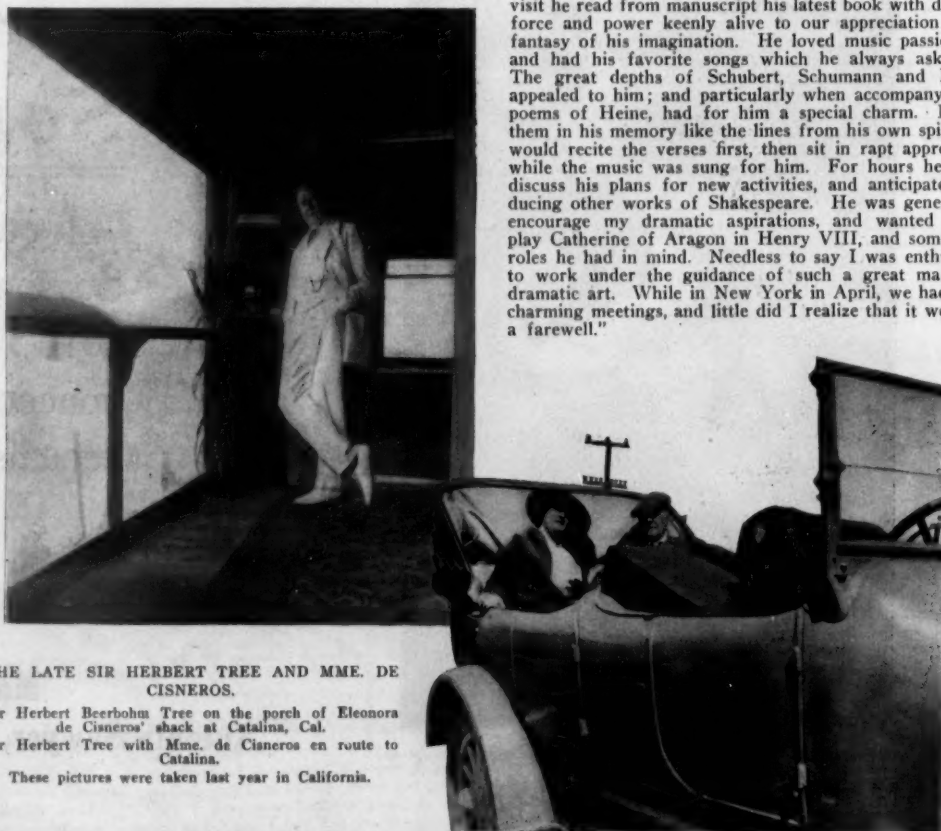
Louise Horton, new to the managerial circles in New York, is now manager of the Standard Booking Office at Aeolian Hall.

## Eleonora de Cisneros Refers to the Late Sir Herbert Tree's Deep Love of Music

In a recent discussion Eleonora de Cisneros referred to the great loss which the artistic world has suffered by the sudden death of Sir Herbert Beerbohm Tree.

"Only last September, Sir Herbert, a splendid picture of

health and boyish activity, many times climbed the steep hill to my shack on the very top of the mountain at Catalina, a good half hour's hot walk from the village apparently in no danger of the heart trouble which has so suddenly caused his death. He was a most charming guest. Sitting on the porch overlooking the Pacific, he would read to us and recite his favorite poems, often inspired by the wonderful scene from our lookout. On his last visit he read from manuscript his latest book with dramatic force and power keenly alive to our appreciation of the fantasy of his imagination. He loved music passionately, and had his favorite songs which he always asked for. The great depths of Schubert, Schumann and Brahms appealed to him; and particularly when accompanying the poems of Heine, had for him a special charm. He had them in his memory like the lines from his own spirit, and would recite the verses first, then sit in rapt appreciation while the music was sung for him. For hours he would discuss his plans for new activities, and anticipated producing other works of Shakespeare. He was generous to encourage my dramatic aspirations, and wanted me to play Catherine of Aragon in Henry VIII, and some other roles he had in mind. Needless to say I was enthusiastic to work under the guidance of such a great master of dramatic art. While in New York in April, we had many charming meetings, and little did I realize that it would be a farewell."



THE LATE SIR HERBERT TREE AND MME. DE CISNEROS.

Sir Herbert Beerbohm Tree on the porch of Eleonora de Cisneros' shack at Catalina, Cal.

Sir Herbert Tree with Mme. de Cisneros en route to Catalina.

These pictures were taken last year in California.



## GRAND RAPIDS

Grand Rapids is one of the most important furniture cities in the world. Its people are a purely commercial people, imbued with the true appreciation of all the arts. At present they are Americans to the letter and their patriotic spirit is shown in the Liberty Loan, War Relief and Red Cross work.

A few of the people are musical to the extent of the name "artist"; many of the people are reliable, professional musicians, being good performers and teachers; still many more are students of music; and many, many more tolerate music and really prefer having it sugar coated with another object than "real music."

The Mary Free Bed Girls are doing a wonderful philanthropic work with their musical course given each year.

Many are the unfortunates who receive medical aid and care from the results of the noble work done by the Mary Free Bed Guild.

The good will of the citizens is shown by the loyal attendance each year at all the attractions, some of which, from a musical standpoint, are a dismal failure and only the good cause could make the patrons accept and smile.

The St. Cecilia Club does a work among its member, bringing artists to its own building, not bound by any one manager. Their choice is not made from a money standpoint, but to please the majority of its members. Each year numbers are added to the club.

Both musically and financially the club is prospering.

From an article in the MUSICAL COURIER it is to be regretted that Mr. Wagner fell by the wayside. Think he must have been led astray when in Grand Rapids. The women of the known musical clubs are not in the habit of becoming so full as to "slop over" (as termed by Mr. Wagner). The aim of all the known musical clubs is high and the standard the best. A. C. T.

## Frida Bennèche—Life Saver

Frida Bennèche's fondness for rowing nearly resulted in a calamity not so very long ago. During the recent "spell of heat" the singer made it a point to visit Central Park almost every morning. Near the Fifty-ninth street en-



FRIDA BENNECHE AND "NIPPER" IN CENTRAL PARK.

trance is a cool and delightful pond, where people are permitted to row, and Mme. Bennèche, accompanied by "Nipper," her constant companion, took advantage of the opportunity. One day "Nipper" became quite frisky and climbed up on the side of the boat. Looking into the water, he saw another doggie—his own reflection—and made a dive for the intruder. His mistress lost no time in dragging him out. A sorry but wiser dog was Nipper!

## Warren Proctor Arouses Enthusiasm of Iowans

Warren Proctor, tenor of the Chicago Opera, pleases mightily in recital as is shown by the following press comment:

There are times when printed words utterly fail to convey thought or else we lack the trick of putting them together to express adequately convictions and depth of feeling. We are confronted with such a situation now. From previous performances and critical opinion one had a right to expect much from Warren Proctor, tenor. We got it. His voice is one of exceeding purity, sweetness and sympathy, possessing a marvellous reserve power, but his interpretations of musical themes are more vivid. He possesses the rare faculty of making one forget the singer and the harmony of the song and become lost in the story of the composition.

His voice, emphasized by his winning personality, has another rare quality. The French call it musical timbre, but that hardly expresses it; it is a more subtle quality, musical soul might be a more definite way of describing it.—Riceville (Iowa) Recorder.

The recital given by Warren Proctor occasioned a large audience enthusiasm over the coming of this popular tenor. For some time Mr. Proctor's recitals have been an annual event gladly anticipated by those who are eager to note the musical and professional advancement of one so gifted with so rare a voice and a personality which never fails to ingratiate with its charm and spontaneity. Mr. Proctor's success already has given him an enviable place among singers of the Middle West and his gifts are of a nature to warrant indulging the prophecy that the future may bring him a reputation of national reputation.

Mr. Proctor did no finer singing than in the opening number, "Where You Walk" (Handel). It was done with the true regard for the fine classic line which in a superlative degree it demands. The German songs exhibited excellent diction and good style. An interesting cycle by William Lester contained moments of real interest. The songs possessed the merit of being vocal in a high degree and Mr. Proctor made the most use of such moments with a tone of unusual suavity and beauty and a very successful sotto-voice. Particular mention should be made of his interpretation of

"Grey Wolf" (Burleigh). This song is widely used at present and admits of many interpretations. Mr. Proctor gained a genuine dramatic intensity in this song as nowhere else in his program.—College Eye, Cedar Falls, Iowa.

## Fannie Dillon Teaches "Under the Pines"

Fannie Dillon's charming music studio—"Under the Pines"—on the summit of Mt. Wilson, Cal., will be opened to her pupils again for a second season from July 14 to August 16. Miss Dillon's first season, held there last summer, more than warranted her establishment of regular summer courses, which are given in piano and all branches of composition, also ear training and musical history. These courses especially have attracted the patronage of teachers of music who have wished to combine a few healthful weeks of music study with a delightful outing in the pine woods. Miss Dillon's teaching is done almost en-



Photo by H. S. Ross, Mt. Wilson, Cal.

"UNDER THE PINES."

The music studio of Fannie Dillon and Edith Morton.

tirely out of doors and she has chosen a beautiful little pine covered mesa for her classroom. Against a great pine tree is suspended the blackboard and under the perpetual shade stand the musical instruments, which are fully protected by the evenness of that wonderful climate.

Miss Dillon is a pupil of Godowsky, to whose methods of teaching gained during five years' study with him in Berlin she devotedly adheres. Having studied with various

of the famous composers, notably Kaun and Goldmark, her method of teaching composition is not wholly characteristic of any one of them. Miss Dillon has hunched forth for herself in her teaching of harmony, ear training, counterpoint, etc., and has evolved many ways of presenting these subjects which bring exceedingly practical results. She adheres to no certain text book, being of the opinion that no text book is a sufficiently competent guide. A thorough study of text books from the oldest to the newest ones has proven to her mind that it is very unsafe for a prospective composer to depend very much upon any one of them. None of them give a vital, practical understanding of composition, simply because they are not written by composers. This is the understanding which every prospective composer must have.

It is as necessary to study composition with a composer as to study architecture with an architect or painting with an artist. The reason for so much pedantic "old-foginess" in teaching composition today is the fact that those who have written text books have never written a single composition of merit. At least this is true of the great majority of text books. One might as well try to write a practical book on farming when one has never been a farmer as to write a practical book on composition when he cannot compose music himself.

## Neira Riegger's Singing Popularity Increasing

To make one's way successfully in the musical world, especially if one comes unheralded, means a hard fight for a young singer, even though she possess an excellent voice, knows how to sing, is good looking and enunciates perfectly. Such is Neira Riegger, soprano, who has been filling many engagements toward the end of the season.

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# "NEW YORK, THE GREATEST CITY OF ALL"—SAYS PAUL DUFALT

Glad to Be Back Home—Singer After an Absence of Eighteen Months Tells of His Phenomenal Success in Australia, Java, China, the Philippines and Japan—To Take Up Concert Work in America Next Season

Paul Dufault is home again, after an absence of eighteen months spent in Australia, New Zealand, Java, China, the Philippines and Japan. He dropped casually into town one day last week and out again the next, but not before he had been prevailed upon to submit to an interview about his phenomenal success in the East.

"The experience was most gratifying," said Mr. Dufault, "but can you guess how good it is to be back in dear old New York—the greatest city of them all? I am going to spend the summer months in Canada with my mother, but shall return in the fall and open a studio, work up a new repertoire and start concert work in this country anew."

"What route did you take to Australia?"  
"I sailed from San Francisco a year ago last March and arrived in Wellington, New Zealand, where my manager, Frederick Shipman, and my Australian concert company met me. The company consisted of a soprano, violinist and pianist. We opened there on Easter Monday, and the critics declared us a phenomenal success. The field was our own from the first for, since the war, the Australians had had no European or American concert companies, and as a result they were famished for music. There were, however, two local opera companies—the Williamson and the Bandman. The latter traveled through India, Java, Japan and China. Both companies offered only light operas and, believe me, by the time we got there, the people were pretty well 'fed up' with that kind of music." Here Mr. Dufault humorously remarked that he hadn't lost his American slang, even though he were a French-Canadian and had associated with the Orientals for so long.

"The people as a result," he went on, "readily appreciated the better music we offered on our programs and took every opportunity to get all they could. Everywhere we were received with open arms and we played, with but one or two exceptions, to capacity houses. A peculiar thing, though, the first concert in each town was usually the most poorly attended. The first night only the critics and connoisseurs attended. The public generally waited to hear the verdict of the newspapers. Our success I attribute largely to our advertising campaign."

## Staunch Supporter of Advertising

"Then you are an advocate of advertising?" remarked the writer.

"A staunch supporter, I should say. I only wish I could tell other artists just what advertising has done for me. No matter how great an artist may be, if he doesn't advertise and keep his name before the public, do

you suppose the public is going to find him out? Not much! I want you to know that this mission of mine was not only to make money for my selfish self, but to raise funds for the Red Cross. In Sidney we raised £800, and just half that sum in New Zealand. Besides that, we gave numerous concerts in the hospitals for the lads that had returned—poor, broken wrecks of former fine specimens of manhood.

## Tattooed Women of Moresby

"Before leaving Australia, we stopped at Port Moresby, where we saw a portion of the less civilized country. The natives were typical cannibals and, of course, they wore very little clothing. Their chief garments seemed to be a fibrous sort of ballet-skirt and a rough rope of beads."



AN OLD HEAD HUNTER OF THE PHILIPPINES.

Perhaps the originators of the modern chorus girl's raiment borrowed ideas from the tattooed women of Moresby.

"Next we jumped to Java, where we stayed but a short time. The heat was intense and we men were obliged to wear a thin white military uniform, with but little else underneath, in order to keep cool. At night our beds were covered with a sort of mosquito netting to prevent being eaten alive by the huge flies.

## In Indo-China

"Moving on, we came to Indio-China, a French possession. We gave a number of very good concerts in both Tongking and Saigon. Saigon, by the way, possesses an

opera house which compares quite favorably with our Metropolitan. Before the war, the French Government maintained it and sent an opera company out each year, but since the war, they had had no concerts whatsoever. Our company gave two at Haiphong, two at Hanoi and six at Tongking. The latter is situated in the extreme north and is a city modern in many respects. In fact, some of these modern Chinese as well as Japanese cities resemble our American ones. Their bridges are excellent samples of architecture and tiny rivers cross the main streets, which are bordered with highly perfumed blossoms and overhanging trees. In a word, the Chinese landscape is to my mind unequalled. Everyone knows the principle means of conveyance is by sedan chairs and rickshaws, but there are trolleys also. Owing to the intense heat most everyone rides, besides it is so cheap.

## Chinese Women Fascinating

"Like the Japanese, the fair sex of China is really quite fascinating, and so quaint in their little silken pantalettes and comfortable mandarin coats. One thing I noticed most particularly was that the Chinese are more conservative than their Japanese friend, who seems to admire the American and all his ways. Before we left China for the Philippines, we gave six concerts in Hongkong and nine in Shanghai."

## Oriental Audiences

"How did you find the audiences of China and Japan?"

"Most intellectual. The aristocracy of those countries is made up of delightful people. They converse in good English and most beautiful French. In the French and English possessions we used to draw a great many of the colonials of those two nations. They were people who went home once a year and were well posted on all the topics of the day. The English population of one of these cities is 18,000."

"What songs did you find these audiences liked the most?"

## Praise for American Composers

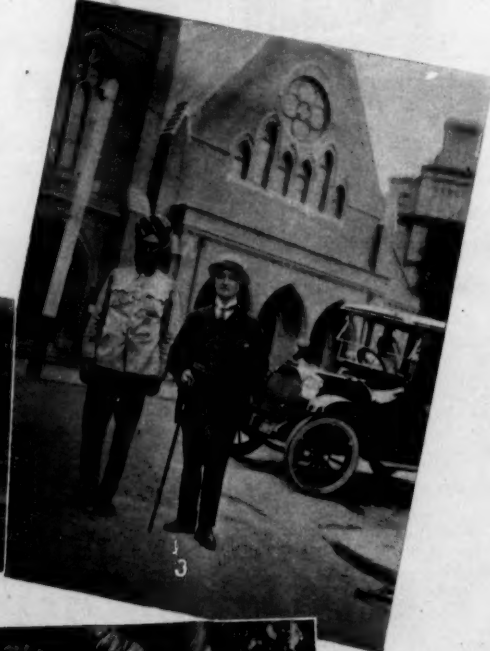
"The same English and modern French songs that your New York audiences prefer. Let me say right here that the American songs went splendidly and were particularly well liked by the Chinese and Japanese. They usually had to be repeated. I think the American composer comes in for his share of the glory quite as much as the English composer. The American songs are getting better by the minute and possess a charm and genuineness that always finds its way home."

"How do the people of China regard their own peculiar music?"

"Of course it is their native music, but they know in comparison to other music, it is—one might safely say—ridiculous.

## In the Philippines

"The best cure for my weary eyes upon landing in Manila was Uncle Sam's battleship Brooklyn lying in the bay. Although I am not an American, I feel as though I were



PAUL DUFALT IN THE ORIENT.

(1) Mr. Dufault in the white military costume worn in Java and Yokohama, owing to the extreme heat. (2) The oldest tea house in China. Note the crooked road, leading to the house; the old belief was that the Evil Spirit traveled in a straight direction and that a crooked path would keep the Evil Spirit away. (3) Mr. Dufault and an Indian policeman in Indo-China. (4) The singer and his concert company. (5) Mr. Dufault in Brisbane, Australia.



one. We sang to the troops stationed there and got a rousing send off. A memorable event was our concert on board the ship. That makes me think that we enjoyed our visit in the Philippines the most. Manila is a beautiful place.

#### The City of Churches

"It is the city of churches. In this respect one doesn't have to go to Europe to see beautiful cathedrals. The old Spanish style of architecture which prevails compares quite favorably with any found in the older countries. Most of the churches were erected in the seventeenth century. Their inner decorations and paintings are resplendent. Of these San Augustine is one of the oldest. You have simply got to be religious when you drink in the solemn beauty of such interiors. I almost forgot to say that Manila also has an inner wall city and the churches are found there. This city is the original Spanish settlement. And now from the most beautiful we go to the sacrilegious—the Head Hunters of the Philippines! These people hunt human beings, kill them and collect the skulls. The more skulls he has the greater the chieftain. When a young chieftain woos his sweetheart, he does not make her presents, such as sweets and flowers, but skulls, which she prizes highly as indications of his valor.

"Our tour was nearly at its end when we reached Japan—the city of Yokohama, which is most modern in every respect. The Japanese follow the American's methods very closely and their cities are similar to ours. The better class are unusually hospitable and entertain on a grand scale.

#### A Japanese Hostess

"The Japanese hostess is charming to look upon, with her black hair plastered back neatly and her face painted, the cheeks very noticeably, and the mouth in the shape of a heart. Her dress consists of a gaily flowered kimono and delicately embroidered slippers, although many of the upper class have adopted the American dress.

"After our concerts in Yokohama the company disbanded, my little Australian soprano, violinist and excellent pianist going back home, and I packed my kit and embarked for San Francisco. That was May 28."

"Did you see any U boats?"

"A raider was reported in the Pacific, but we didn't have any mishap, although we were obliged to creep most of the way with our lights out. Every night we had a drill and all the passengers, with life belts buckled on, at a given signal found their way to the lifeboat that had previously been assigned to them. The signal, if real danger were near, was to be three mournful blasts from the siren. Thank goodness, they never pierced the stillness of the night."

#### Summer Spent in Canada

Mr. Dufault said that he had declined a number of summer engagements in order to go home and get a good rest. His address for the summer is St. Hélène de Bagot, Canada, P. Q. He intends to make another tour, his fourth one, in another eighteen months. This tour will include Japan, China, Africa, India, Java, Indo-China, New Zealand and Australia, and will cover a period of two years.

J. V.

#### PITTSBURGH

Under the auspices of the Milk and Ice Fund of Pittsburgh, the Pittsburgh Studio Club, Reese R. Reese, director, assisted by Vera Kaighn, Sara V. Peck, sopranos; Mary Reese Wilson and Alberta Murray, contraltos; Edith Harris Scott, reader, Will A. Rhodes, Jr., gave a very interesting program at the Nixon Theatre Saturday evening, June 30.

Miss Kaighn sang for her first group of songs Delf Acqua's "The Swallows" and Johnston's "The River and the Sea." For her second number she gave "Caro Nome," from "Rigoletto." Her work was heartily applauded and necessitated numerous calls and finally encores.

Mr. Rhodes used for his first group "In My Garden," Liddle; "Crying of Water," Campbell-Tipton; "Sailor's Love Song," Scott, and "Morning," Speaks. For his second number he used Parenteau's "My Land, My Flag," being dressed in soldier costume for this number. For an encore he sang Speaks' "When the Boys Come Home." Mr. Rhodes' work continues to be much appreciated and he is always in demand.

Miss Kaighn and Mr. Rhodes used the "Miserere" from "Trovatore" as their duet number, which made quite a hit with the audience.

Edith Harris Scott's work as a reader is excellent, and in her numbers on this occasion added many more admirers to an already large list. The work of the Studio Club was very good, and the solo work of the members of the club was very acceptable.

#### Vera Kaighn and Will Rhodes Sing

The Signal Corps, which is camping at Hulton, Pa., is being entertained from time to time by the various artists of Pittsburgh, as well as some of the choral organizations. On Sunday afternoon, June 17, the Pittsburgh Male Chorus, James Stephen Martin, director, gave a concert for the soldiers, which was highly appreciated. Tuesday evening, July 3, Vera Kaighn and Will Rhodes, Jr., gave a concert for the soldiers. The work of these singers is all donated and is surely very commendable. Miss Kaighn has had a very busy season and is already booked for a nine weeks' tour next fall in western Pennsylvania and Ohio, and five engagements for January, 1918.

#### Summer Notes

James Stephen Martin gave his ninety-ninth song recital in the Rittenhouse, Monday evening, June 25, this being the closing recital of the season. Mr. Martin presented his advanced pupils at this recital in a program of much interest. The accompanists were Elizabeth Waddell and Blanche Sanders Walker.

Richard Knotts gave his annual recital at the Alvin Theatre Monday evening, July 2. As usual the theatre was

filled to its capacity for this students' recital and many were turned away.

Anne Griffiths closes her studio about July 15, after a very busy season, and will resume her teaching about October 1, and later in the fall will present her pupils in a recital.

I. K. Myers closes his studio the last of July and will spend his vacation among the hills of Virginia.

John Siefert closes his studio the last of July and will spend his vacation in the East.

H. E. W.

#### All Who Enjoy Singing Invited to Join Choral

The aims of the New Singing Society of New York, L. Camilieri, conductor, are: To spread the knowledge of music among the people. To teach young men and women to use their voices effectively. To make everybody realize that by the exercise of a common gift they may become joint producers of beautiful music and not hearers only. To place within the reach of the people the uplifting influence of music through the best vocal compositions. To reveal the pleasure and inspiration which are derived from singing with others. To make the meetings of the society, not rehearsals in the usual sense, but periods of enjoyment, education and recreation.

These meetings are being held Monday and Thursday evenings at 8 o'clock, in the auditorium of the High School of Commerce, Sixty-fifth street, west of Broadway, New York City. Singers, advanced and beginners, are welcome, and men and women who love to sing are cordially invited to join.

Dr. Henry Van Dyke wrote to Mr. Camilieri recently:

You are to be congratulated for the success of your New Singing Society, with the purpose and spirit of which I heartily sympathize.

I feel that your society is one which will certainly help to harmonize and unify the emotions and thoughts of the people through the influence of music. Upon the existence of such harmony and unity the happiness and welfare of our great democracy and its success in this war depend.

Dr. William J. Finn, C. S. P., conductor of the Paulist Chorists, Chicago, commenting upon a musical book by L. Camilieri recently published by the Devin-Adair Company, said:

The chorus is the greatest vehicle of musical expression, because it is an orchestra of human instruments.

These men but add emphasis to the artistic and social importance of choral singing.

#### First American Season of Willem Willeke Promises Cellist Many Engagements

Willem Willeke's first season in America as an individual artist gives promise of being a most prosperous one. In addition to the concerts which will be given in New York and Boston by the Kneisel Quartet minus Mr. Kneisel but with Fritz Kreisler taking the part of the founder of that organization, Mr. Willeke, cellist of that quartet, will be heard throughout the country with orchestra and in single and joint recitals. He will appear as cello soloist with the St. Louis Symphony Orchestra at two of the February concerts and on this same tour will be heard in joint recital with Emma Roberts, contralto, in Eva McCoy's course in Erie, Pa. He also will appear with John Powell in Mrs. Hughes' series of Hotel Statler musicales in Cleveland, as well as at Oberlin Conservatory, Oberlin, Ohio, and in the Michigan State Normal College course at Ypsilanti, Mich.

#### A Practical Echo From Edgar Schofield's Tour of Western Canada

Edgar Schofield is spending July in the Berkshires, and with Mrs. Schofield will visit some of the New England coast resorts in August before returning to his post at St. Bartholomew's Church, New York. An echo from Mr. Schofield's tour of Western Canada with Mme. Edvina last November comes in the form of an offer to the baritone's managers, John W. Frothingham, Inc., from the Western Canada Concert Bureau of a Schofield tour which will include all principal cities of the western Canadian provinces. This tour will probably take place in February, following Mr. Schofield's first appearance in recital in Chicago in the Kinsey series at the Ziegfeld Theatre on February 13.

*Frederick Gunster*  
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**A Striking New San Carlo Poster**

The San Carlo Grand Opera Company has issued a twenty-sheet poster for use on the large billboards of the country that is a model of attractiveness. It is an enlargement of a miniature painting about sixteen by thirty inches, and soon is to be displayed on Broadway, New York. The sketch had an area of 480 square inches, while the enlarged poster covers 20,882 square inches, which is equivalent to enlarging the sketch over forty-three times.

The design was made in ten sections or sheets, with six colors to each sheet, which necessitated sixty different plates to be made for as many different printings—ten black or key plates and fifty color plates. The colors used were yellow, red, light blue, gray, dark blue, and finally black.

The art work and preparing the plate for this six-color poster cost \$2,000. The twenty-sheet poster will be seen in all the cities of the San Carlo itinerary, and unquestionably will attract widespread attention.

The design is that of a group of some twenty grand opera characters, in costumes which are traditional in color, while the figures are life sized, representing Carmen, Leonora, Tosca, Butterfly, Lohengrin, Rigoletto, Faust, Thais, Violetta, Canio, Lucia, Figaro, Aida, Martha, Gioconda, and others.

**Elizabeth Dickson Wins**

"Miss Dickson sang with artistic regard for the slightest variation in the text or dynamics of the music in hand. Her work throughout stamps her an exemplar in her chosen field. Nothing better in the way of dignified, reverent and illuminative art has been heard here," declared the Scranton (Pa.) Republican regarding the singing of



ELIZABETH DICKSON.

Elizabeth Dickson, contralto. The Wilkes-Barre Record re-echoed these sentiments, stating that she "possesses a remarkable voice and was given a merited ovation." The charm of this talented singer is not only of voice but of personality as well. It was of her that Walter Damrosch spoke as "a highly intelligent and sympathetic singer with a lovely contralto voice." Another prominent figure in the musical world who is an admirer of Miss Dickson's art is Olga Samaroff, wife of Leopold Stokowski, conductor of the Philadelphia Orchestra. "Miss Dickson's fine natural voice, her solid musicianship and artistic earnestness undoubtedly fit her for a truly successful career as a concert singer," declares Mme. Samaroff, and the work which Miss Dickson has accomplished during the season just past proves the truth of Mme. Samaroff's assertion. Her bookings for next season are excellent testimony of the satisfaction which she has given.

**Pittsburgh Notes**

Tuesday evening, June 19, the Pittsburgh Conservatory of Music, Beveridge Webster, director, gave a students' recital. The program comprised both vocal and instrumental selections and displayed the good ability of the students as well as reflecting most favorably the work of the teachers. Friday evening, June 22, the 1917 graduating class, which included Miss Blakeley, Miss Bepley, Miss Brechbiel, Miss Zahringer and Miss Shelby (the orchestral accompaniment on second piano being played by Miss McGurrian), gave the program. The work of this class was excellent, and each member has well earned a diploma. The gold medal and director's scholarship went to Miss Shelby.

James Stephen Martin has presented two interesting programs by his pupils on Monday nights at the Rittenhouse. These recitals have drawn large audiences that have shown marked interest in the work of the students.

Tuesday evening, June 19, and Thursday evening, June 21, the Pittsburgh Musical Institute gave a recital by pupils of the piano, organ and voice. The programs of these two recitals comprised such composers as Campbell-Tipton, Brahms, Horszman, Mozart, Grieg, Thomas, Wagner, Bach,

Saint-Saëns, and others. The work of the pupils showed good training as well as faithful practice.

The Musicians' Club of Pittsburgh held its last regular meeting of the season Wednesday evening. Among the items of business transacted was the purchase of four Liberty Bonds and the decision of the club to become one of the guarantors of the coming season of concerts by the Philadelphia Orchestra in Pittsburgh. H. E. W.

**Carl Friedberg's Versatility**

Carl Friedberg, pianist, is a man of remarkable versatility, his education not being confined to music and kindred subjects. He is an ardent student of philosophy, has a splendidly equipped and trained mathematical head, and is a passionate lover of the world's great classics.

The critics of Europe applaud the profundity of thought which is a conspicuous quality in Friedberg's playing, whether he interprets music by Brahms, Chopin or Beethoven.

His versatility is more a matter of natural endowment than of practice and study.

In Mr. Friedberg many talents are in evidence. He is a world-renowned pianist. He is a recognized conductor of ability. He is a composer whose works have received high praise from critics and musicians and are in constant demand by the publishers, and he is one of the finest of ensemble players. When he was still living in Europe he had his own chamber music trio and was heard with it all over the world. In Frankfurt-on-Main a series of concerts was given every year. Many cities engaged the Frankfurter Trio for one of their season concerts. After coming to this country Mr. Friedberg played for the most part in recitals and with orchestras, until last season, when Fritz Kreisler invited him to join him for several concerts. At these joint recitals with Mr. Kreisler, Mr. Friedberg's arrangements and transcriptions for violin of classics won much praise, and the violinist himself has evinced special delight in performing them, as they afford an opportunity to disclose the incomparable charm of his art.

**Mischa Elman at Russian Reception**

At the reception, Carnegie Hall, New York, to the Russian Mission, on July 6, Mischa Elman and his family occupied a box. Mr. Elman is a Russian by birth. His presence at the meeting recalled to those acquainted with his life the fact that he was born in Petrograd, January 20, 1891. Elman practically was driven out of his country when he was about twelve years old, although even at that time he was beginning to be recognized as a master violinist, but when he returned to Russia a few years afterward the Czar and Czarina sent for him and sought to add their praise to the honors he had received in other countries.



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## LOS ANGELES

It is rare indeed that prizes offered by musical clubs or manuscript societies bring out any works that are worth while or worthy of any fate other than oblivion, and as the concert of the Matinee Musical Club, given on June 26 for the purpose of presenting the prize winners, progressed, it almost seemed as if this last competition, where \$100 was offered by Frank J. Hart, of the Southern California Music Company, would prove no exception to the rule. However, after a weary wait, two compositions were presented which stood out above all the others, justifying fully this competition as well as the concert.

To take the program in the order of its presentation: there was a string quartet by Natalie Bigelow which proved that the composer has good ideas, but also proved her lack of that contrapuntal knowledge essential to such writing. There were then two songs by H. E. Earle, which possessed the same faults and virtues as the aforesaid quartet—good ideas badly presented. Next came a cavatina for violin and piano by Hague Kinsey, beautifully played by Josef Rosenfeld, who, however, failed to relieve its deadly monotony and inordinate length. "Carry On," a song by Eleanor D. Workman, is one of those nondescript compositions that leaves so vague an impression that one fails to recall even its most salient characteristics.

"Life's Hour," a quartet chorus for women's voices by Julius Kranz, is a charming composition. It has a piano accompaniment and violin obligato which was played by the composer, a very young man with an undoubted talent. It was excellently given by members of the Lyric Club, and was warmly received. Frank H. Colby offered an "Ave Maria," a well constructed piece in modern church style.

One of the disappointing features of efforts to assist American composers is that some of the best of them are so utterly unwilling to help themselves. Morton F. Mason is one of these. A real composer whose works have been frequently played by our local symphony orchestra and various chamber music organizations, he presented on this occasion a string quartet that is truly a masterpiece. This work is worthy to be played anywhere by any quartet. It is not a work that ought to be buried in the oblivion of localism. But—and there is here a big but—there is little chance that the composer will take any steps to push this work. It will probably lie in some convenient drawer or on some dusty shelf forever and a day, and that will be the end of it.

Which suggests the question: Is this fair to the club which gives the prize? Does the acceptance of such a prize not carry with it certain responsibilities? Does the

world benefit by the presentation of a prize to an individual for a work that is never played? I know of an almost endless number of prize-winning works that are never played. But suppose the prize money, instead of being given to the composer, was expended in publishing and exploiting his work? Would not the prize then become a public instead of a private benefit? F. P.

## Mme. Valda Takes a Short Holiday

Mme. Valda is remaining in New York City all summer to accommodate the many pupils who wish to study with her, these pupils including some teachers who are glad to "brush up" in readiness for next season's work. Consequently it was difficult for her to arrange a few days "off" for July 4. Some of the pupils were taking a few days in the country, however, while others cheerfully agreed to a rearrangement of lessons for a few days. Mme. Valda thus was able to spend four days with a friend who has a lovely home on the Hudson. It meant extra work, but Madame felt that it was quite worth while.

## WYNNE PYLE, HUNTRESS

The accompanying illustration is not a war photograph, nor is the landscape "somewhere in France." On the contrary, the scene is somewhere in Texas, and the person in the picture is Wynne Pyle, the well known pianist. Her intentions are not entirely peaceful, however, for the gun which she carries is designed to put an end to the careers of any quail or prairie chickens that might happen to run across her keen line of vision. Miss Pyle is a noted horse-woman and shot, and one of her chief recreations, when she is not adding to her already large repertoire on the



WYNNE PYLE.

piano, is to devote herself to the strenuous pleasures of the chase.

Miss Pyle's managers, Haensel and Jones, report that her season is booking rapidly for 1917-18, and that her tour will cover a very large part of the United States. This popular pianist possesses not only the true musical and pianistic gifts, but also the rare blessings of beauty and attractive stage personality. The best proof of her artistic worth lies in the fact that nearly every local management which has engaged her for a concert desires reappearances, oftentimes within the same season as the initial engagement.

## Activities of Harold A. Fix

Harold A. Fix, the young New York pianist, teacher and accompanist, has decided to remain in the city until the latter part of August. Mr. Fix has received a long list of applications from out of town pupils who have arranged to study with him and will be obliged to continue his activities longer than usual. The young artist has been very much in demand during the past season as an accompanist, particularly with those desiring also a brilliant soloist.

## Edward van Leer in Massachusetts

Edward Shippen van Leer, the popular singer of Philadelphia, is spending the warm season at Oak Bluffs, Mass. But this energetic artist is not devoting his entire time to recreation. On the contrary, he is appearing with the Old South Church quartet, of Boston, at Union Chapel, famous for its historic significance.

## Renée Chollet, Guest of Honor

Renée Chollet, the French soprano, who is spending the summer at the Atlantic Highlands, N. J., returned to New York City for a day or so in order to be present at the meeting of Le Salon, which was held on Thursday evening, July 12, and at which the singer was the guest of honor.



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## THE XXth CENTURY HARPIST

Considered Under Twenty Salient Subdivisions

BY A. FRANCIS PINTO

(Continued from last week.)

XIII.—There is a regrettable tendency among many harp instructors to cling too closely to the traditions and iron-bound rules encountered in the conservatories at which they have studied. They advocate certain methods which they insist must be followed unswervingly, and recommend repertoires, the contents of which are the works of composers of their own nationality only. This practice is most detrimental to sound expansion, for how can one hope to be a well-rounded performer unless one has studied every school and all the literature for the harp? Too often the young soloist prepares a repertoire of half a dozen pieces plus a few encores expecting to perform intelligently and with deep understanding, before a critical concert audience.

XIV.—Personally, I have found it extremely interesting and profitable to study works by German, French, English, Russian and Italian composers for the harp and ensemble instruments. There are important things to learn from every group. Can any harpist cast doubt upon the merits of foreign composers for their instrument? Each nation has given us composers whose works may be considered as having added something of permanent value to literature for the harp.

There are the Germans: Poinitz, Posse, Oberthür, and Snör; the Viennese: Zamara, Höly, Schücker and Kastner; the Frenchmen: Godefroid, Hasselmans, Verdalle and Tournier; the Englishmen: Thomas, Cheshire, Aptomas and Alvars; the Russians: Zabel, Loukin, Thouwitch, and Theumann; and the Italians: Lezano, Tedeschi, Lorenzo and Domenico Sodero.

XV.—I have been asked many times why I prefer teaching to concertizing. The reason is that I am not temperamentally fitted for the constant pressure under which a concert artist must live, and even from a financial standpoint my affiliations with churches, theatres and schools of instruction are much more remunerative than playing on tour.

As to my teaching, I do not adhere to any particular method, nor do I require that every pupil shall absorb instruction in the same way, since every student is different from every other in his physical and mental characteristics and therefore must be taught differently.

Many fine soloists fail as teachers because they are individualists and as a result cannot readily adapt themselves to the ever-varying types encountered among students; they cannot mold their personalities to conform with those of their pupils and consequently fail to establish a sympathetic relationship with them.

XVI.—It is now generally attested that the harp in the hands of an artist is a very satisfactory substitute for the piano in furnishing accompaniments to songs or instrumental solos. In fact, in many cases the tone color of the harp is superior in effect to that of the piano.

Soloists, both vocal and instrumental, who tour the same cities repeatedly feel the necessity of varying their programs, and have in many instances hit upon the plan of substituting the harp for the piano. The experiment has been consistently successful, for the substitution proves a distinct novelty, and that within conventional bounds.

XVII.—So many violinists failing to become solo virtuosi have made successful concertmasters; so many aspiring first violinists have made good as solo-violin players; so many ex-clarinetists have attained satisfactory financial reward as oboists, so many cellists failing to do credit to themselves have won enviable esteem as bass players; in short, so many artists failing short of success upon one instrument have met with recognition with some kindred instrument, that I am surprised how few pianists, failing to make a place for themselves, turn to the harp which is certainly the logical instrument to choose in such cases.

This cannot be for any commercial reason because the demand for harpists is far greater than the supply, and the remuneration received for performing is very satisfactory.

XVIII.—No orchestra is complete without a harp, and in New York alone a large number of harpists are every year engaged to tour the country with musical organizations of various kinds. At least ten New York theatres regularly engage harpists for the entire season.

A short while ago I was called upon by a New York theatrical syndicate to furnish twelve harpists at one time, and each year in this city alone thirty to forty harpists are engaged to go on tour with various theatrical companies.

It is also worthy of remark that a harpist has been included in each of the orchestras which have been sent to tour with large photoplay productions, and that six prominent New York churches engage harpists on a yearly contract basis, just as their organists are maintained.

XIX.—At mention of the harp in church music, there comes to mind a paragraph which Berlioz wrote touching upon this connection:

"—the notes, the chords, the arpeggios which they throw out in the midst of the orchestra or the choir, are of extreme splendor. Nothing can be more in keeping with the spirit of worship, the idea of poetic festivities or religious rites than the sweep and whisper of the harp ingeniously blended with the voice or the organ."

Four of the most prominent phonograph companies engage harpists in their orchestras for accompaniments to vocal artists on a yearly contract, maintaining that they cannot be dispensed with.

I cite all this to illustrate what a desirable field exists for the harpist, even aside from the concert platform and the symphony orchestra.

XX.—Nellie Melba, Geraldine Farrar, Marie Stoddard, Mary Jordan, Anna Case, Reinald Werrenrath, Maud Powell, Kathleen Parlow, Yvette Guilbert, Thomas Eagan,

George Dostal are only a few of the artists who, recognizing the peculiar beauty and attractiveness of the harp tone, have made its inclusion in their programs a rule whenever practicable.

It is most gratifying to note the increase in the amount of music published within the past five years for harp solos, duo for harp and organ, harp and violin, harp and cello, trio for harp, organ and violin (or cello), harp and string quartet or quintet and harp and orchestra.

I, myself, have added to the literature for the harp a number of works ranging in breadth of scope from an album leaf to a concerto with orchestra accompaniment. Op. 67 and op. 68 were released last month, the former a twenty-five page rhapsody for harp solo with orchestra accompaniment, and the latter a collection of ten gems culled from Italian music of the fifteenth, sixteenth and seventeenth centuries, and arranged for harp solo.

Two of my symphonic poems and an orchestral suite were played from MSS. in 1903 and 1904 by the symphony orchestra at the Willow Grove Park, Philadelphia.

I have also written the score of a comic opera which is at present in the hands of a Broadway manager for consideration.

In concluding my twenty topics, I wish to say that my remarks are based upon personal experience, extending over many years and the suggestions whenever applied have brought favorable results.

I have played harp in large and small orchestras, in churches and with chamber music combination (trios, quartets and quintets) in solos and also as accompanist to vocal artists, and have to my credit as pupils a dozen or more professional pupils in America who are successful.

I will introduce in December two artist-pupil soloists who will tour the country.

### James Stephen Martin at Atlantic City

James Stephen Martin, the Pittsburgh teacher, is enjoying the cool ocean breezes at Atlantic City, N. J. Mr. Martin very rightly considers that he is entitled to a thorough rest, for his season was a long and busy one. Among the closing events was a concert of the Pittsburgh Male Chorus, of which Mr. Martin is director. With Christine Miller, the popular contralto, as soloist, the Chorus was heard in a program which attracted a large audience and which enabled the organization to present the Red Cross with \$2,200 to be used in connection with its splendid work.

### Klibansky Studio Notes

Betsy Lane Shepherd has been engaged for the concert of the Bowling Green (Ohio) Singing Society, February 31, 1918. August 1 marked the beginning of her Chautauqua tours.





## PHILADELPHIA MUSICAL ART CLUB OUTING

Sharps and Flats Stage National Game and Otherwise  
Follow the Call of the Mood

The recent annual outing of the Philadelphia Musical Art Club held at Eddington, on the Delaware, was voted to be one of the most delightful summer affairs ever given by that organization. Those in attendance represented a majority of the city's best known musicians, the beautiful home and spacious grounds of the Philadelphia Gun Club, along the river bank, proving a commendable choice of location for the event. Much praise for the enjoyment afforded is due the entertainment committee, of which Edwin Evans, Maurits Leeftson and Stauffer Oliver were members.

Noteworthy among the diversions, a ball game was staged between the Sharps and Flats. The closing tabulation was not 98-72 or thereabouts; on the contrary, fate seemed to consider musical measure values by causing the final score to read 6-4 in favor of the side that won. Since there appears to be a question as to who lost, one cannot at this time definitely say whether the numeral 6 represents Sharps or Flats. It is natural to suppose, however, that the game wound up to the credit of the former, for, aside from the fact that one definition of the term indicates the opposite of dull, We—well, We played on the Sharp side. To be sure, We struck out twice, but retirements of this nature are tut-tut matters of no consequence in our young life. We are used to them, for the MUSICAL COURIER editor often strikes out for Us.

In batting, needless to say, the tenors reached for the high ones, and the basses, true to form, made motions at anything coming their way, providing it was headed for the subcellar. Carrying out the same principle, violinists, composers and writers were satisfied with scratch hits, while the pianists were keyed up with a desire to thump the pill all over the lot. Nicholas Douty put up a rattling good game at first, and his "Take your time, kid," was rendered in tones that no audience ever heard in any of his oratorical or recital work. Edwin Evans, in the dual role of scorekeeper and rooter, gave vent to his emotions in vocally expressed directions of "Let 'em hit it," etc., to which Richard Wagner should have listened before he wrote the "Dragon" music. Though there were remarks passed relative to the application of an eyesight test, yet Umpires Demol and Knodell were permitted to remain on the grounds even after the game. At the beginning of play both infields seemed in excellent condition, which in baseball parlance signifies Vim and Pep, albeit samee Allegro Vivace. Later on there was a decided Retard, which during the last inning resolved into a series of non-spirito Adagio movements; this was followed next day by a nerve and muscular Lamentoso. So far no negotiations have been opened with a view to transferring any of the players from the Minor to a Major league. This does not reflect on their ability, for as baseball stars they were good musicians.

At the close of the game much consternation was caused by what appeared to be a Zeppelin and an aeroplane near the water's edge. However, upon closer inspection all fear was dispelled, the shapes being identified as the forms of Camille Zeckwer and Dr. Byard Knerr, garbed in bathing costumes. Glancing toward the river, various types of near-submarines and mosquito fleet units could be seen splashing about in a sportive mood that would have made Leander of Hellespont fame look like a piker. A short distance away there was some (accent on the Some) pistol practice going on. To qualify as a crack shot it appeared necessary to hit a 6 by 12 foot fence on which a bull's eye was placed. A few Daniel Boones who managed to hit the target itself were looked upon with a suspicion of professionalism.

The dinner, served on the lawn, proved most excellent, and the spirit of good fellowship maintained around the festive board was spontaneous and unbroken. Hence the theory that a musician's conception of a good time is realized only within the compass and free swings of an anvil chorus was exploded, for the "I know more than thou" attitude did not get a look in. During the dinner prizes were awarded several members for attainments in various tournaments held by the club throughout the past year. The recipients included Maurits Leeftson, who arose and midst the crash of a Palm Beach suit, delivered a speech which nobody heard on account of continuous applause, humorous opinions, directions, and so on. Constantine von Sternberg was presented with a silver cup, and he also endeavored to express his thanks, but, with the exception of a joke (?) that beat its way across the verbal barbed wire



# Romances en Costumes



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unmolested, he was no more successful than Mr. Leeftson. Finally, after an impromptu chorus had rendered a song relating the trials of a young matron whose better half could not play tennis, the 1917 outing of the Philadelphia Musical Art Club drew to a close. G. M. W.

### Mme. Carritte-Gramm to Teach

Nita Carritte-Gramm, the well known operatic singer, has decided to remain in New York indefinitely, and has taken a suite at the Wellington Hotel, where she will give instruction in the art of singing and also coach singers in French diction. Mme. Carritte-Gramm studied with the famous Mme. Legrand, and upon being heard by a well known English newspaper man, was brought to the attention of Sir Harris, who engaged her to appear at Covent Garden. Still in her early teens, she made her debut with that company as Micaela in "Carmen" with tremendous success. She later spent a year or so with Marchesi in Paris, and sang for two seasons in light opera at the Savoy, London. As a member of the Carl Rosa Opera Company she gained recognition as an artist of sterling qualities.

Upon coming to America, Mme. Carritte-Gramm appeared at the Bagby musicales in New York City, besides giving other concerts in Chicago, Philadelphia and other cities outside of New York. She also was a member of the old English opera company which gave several seasons of opera at the Tivoli Theatre in Chicago, and later appeared with the Castle Square Opera Company, of Boston, which held a season in New York at the American Theatre. For further endorsement of her artistic work, besides excellent newspaper clippings, the singer possesses a number of personal notes of appreciation from Massenet, Gounod and De Reszke.

### David Bispham, a True Patriot

Immediately after the close of the recent light opera season David Bispham's summer classes grew to such proportions as to occupy all his days. Nevertheless, he still found time for several recitals in the neighborhood of New York and Philadelphia, in which he was, as usual, uniformly successful in delighting his audiences, not only with his voice but with his manner of handing over to the public every note and word which he has to deliver.

Mr. Bispham recently had a unique experience, on the occasion of his first visit to the great tabernacle where Billy Sunday was concluding his recent New York campaign. The singer went with one of Mr. Sunday's friends and supporters, and innocently enough sat close to the preacher's platform. But before the sermon began he was spied by "Rodey," the musical director, and a few minutes later found himself facing the vast audience of more than 20,000 persons with a hymn book in his hand. His eye fell upon the old, familiar hymn, "Sun of my Soul," and without looking further, he rose and sent out his rich,

powerful voice over the gigantic auditorium, reaching to the remotest corners. Deeply impressed, the huge mass sat until the peaceful hymn was over, and then burst out into prolonged applause.

The following evening Mr. Bispham sang at a crowded concert for the New York Globe at the Casino Theatre, where he rendered one of the compositions that won a prize at the Globe contest, and has since sung on various occasions for patriotic service with Marcella Craft, Yvonne de Tréville, Anna Case and other American singers. The great baritone is an even greater American, and holds the opinion that he can do no better for his country than to assist by his voice and song in arousing patriotic sentiment. Under the auspices of the Patriotic Service League he appeared recently at Carnegie Hall, at the Globe Theatre, where the cycle of Lincoln pictures was shown, and at the Manhattan Opera House in aid of the Metropolitan Ambulance Unit on the eve of its departure for France. The next day he sang before an enormous throng, estimated at over 75,000 persons, in Prospect Park, Brooklyn, with Anna Case and Sousa's Band, a chorus of 5,000 school children being arranged as a living American flag.

On the Fourth of July Mr. Bispham made no less than four outdoor appearances. With one of the city automobiles at his disposal, he began the day by singing at the historical gathering at City Hall, at the request of Mayor Mitchel; then assisted at the ceremonies at Washington's Headquarters at the Morris-Jumel mansion, far to the north of the city; sang at the inauguration of the new Plaza Lafayette, and ended at Battery Park, also under the city administration.

What more could any American do for his flag in a single day?

### San Francisco Notes

The California State Music Association convention at Sacramento was successful, particularly in an educational way, for the papers that were read were full of instruction and the musical exercises were also excellent. In a circumstantial report President Alexander Stewart reviewed the work of the preceding year in behalf of the association and made many excellent recommendations.

Mme. Armand Cailleau is one of the vocal instructors of the University of California for the summer school sessions, and is booked for a summer concert at Wheeler Hall. D. H. A.

### Warlike Bandsmen

One of the New Zealand bands in a Western camp has a Maori team of twenty-two dancers. The band consists of twenty-eight players, all of whom have been either wounded or invalidated back for medical re-classification after seeing service in Egypt, Gallipoli, or France. Sergt. Major Parnell is bandmaster.—British Bandsman.

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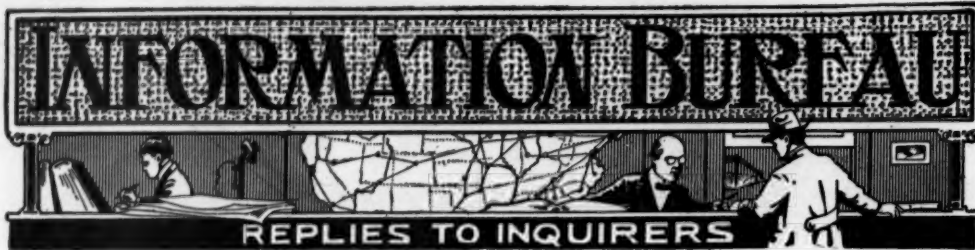
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

**Please Send the Address**

"I would be much obliged if you would tell me the address of a friend of years ago. His name is Gaston Borch and used, I think, to be in Pittsburgh. Somebody told me he had seen an advertisement of his in your paper."

Will any one who has the address of Gaston Borch kindly send it to the office of the MUSICAL COURIER?

**Wants to Teach This Summer**

"I am a graduate of the School of Fine Arts, University of Kansas, 1917. Besides piano I have had a great deal of work in voice and violin. I held a scholarship in voice the year 1914-15. I also have an A. B. degree from the college."

"I write to ask if you know of any way that a girl might earn all or part of her expenses in a musical way on a vacation trip."

It is rather late in the season to make arrangements for earning money during the warm months, as hotels are supplied with the necessary musical staff. You should have made application earlier in the year, as early as March or April, to have insured obtaining a good summer engagement.

The best thing for you to do is to write to the Redpath Musical Bureau, Cable Building, and the Musical Lyceum Bureau, Steinway Building—both in Chicago—telling what you want. They have such extensive connections all over the United States that if there is any opening they will be sure to know of it. Charlotte Babcock, Carnegie Hall, New York City, would be the person to write to about schools, and she might know of something in the vicinity of New York; but for New York City there is little chance of obtaining an engagement for this summer.

**Pictures of Great Composers Wanted**

"I would like to know where I can obtain some fairly inexpensive or printed pictures of some of the great composers. I particularly want pictures of Tchaikowsky, Chopin, Beethoven, Sibelius, Saint-Saens and Liszt. I am not particular about the size—any between 6 by 8 inches and 3 by 4 inches. I would like some similar information about pictures of our present day artists, in particular Maud Powell, Kreisler, Ysaye, Kubelik, De Pachmann, Paderewski and Hofmann."

"I will thank you in advance for whatever information you can give me. It will be greatly appreciated by me, as is also the MUSICAL COURIER itself, which is brimful of things interesting."

Breitkopf and Hartel, 22 West Thirty-eighth street, New York City, have many of the pictures that you want, although not all that are on your list. If, however, you will write to them, saying exactly what ones you require, they will be able to tell you what they can supply. Many of the pictures of composers, ancient and modern, are only in post card size, that is, larger than 3 by 4. The post card size is five cents, while the price for larger reproductions ranges from fifty cents to \$2.50.

Charles Ditson and Company, East Thirty-fourth street, New York City, had, at one time, a collection of "composers," and they now have some post card size, but it lacks several of those that you mention.

There are, of course, large reproductions of the pictures of the old masters, but they are done in an expensive way that would make the price of a collection count up into many dollars.

**Who Was Amato's Teacher?**

"Would you be so kind as to inform me through your columns who the teacher of Amato was? It has frequently been said in my hearing that he has studied with G. Campanari. Can you tell me if that is true, and if not with Campanari, with whom did he study?"

Taking it for granted that you mean Pasquale Amato by your inquiry, will say that he studied abroad exclusively. However, when he came to this country he "coached" with Carboni, a New York teacher. His brother, Salvatore Amato, studied with Giuseppe Campanari, then went back to Italy, where he has been singing since. He is still abroad.

**Harpist Wants an Engagement**

"Will you kindly advise me with whom to get into communication in order to secure an engagement for a young lady harpist who is very talented and proficient, as well as being endowed with a beautiful appearance?"

If you will write to the Redpath Musical Bureau, Cable Building, Chicago, and the Musical Lyceum Bureau, Stein-

way Building, also in Chicago, you probably will be able to make a satisfactory arrangement, as they send out so many companies during the season, particularly for lyceums and clubs. That their artists can be depended upon, and that they have an enormous clientele throughout the United States is a generally known fact.

**Applied Harmony Book**

"Will you kindly let me know where I can purchase the Book of Applied Harmony, by Carolyn Alchin?"

You can purchase the above mentioned book of Charles Ditson and Company, East Thirty-fourth street, New York. This firm publishes "Ear Training for Teacher and Pupil," by the same author.

**Signor Braggiotti at Home**

"Would you kindly inform me if Signor Braggiotti, the noted vocal teacher, is still in this city and his address?"

Isador Braggiotti is not in this country. He is at his home in Florence, Italy. His villa where he has his studio is situated just outside the city of Florence, but a letter addressed to that city would reach him.

**Unique Concert at Philadelphia Navy Yard**

An interesting and unique concert was given recently in the Navy Yard at Philadelphia by a number of well known musicians of that city. It was a gala occasion, both for the "boys" who were quick to appreciate and respond thereto with enthusiastic applause, and for the artists themselves. There were violin solos by Frank Gittelton, and a vocal quartet consisting of Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Henry Gurney, tenor, and David Griffith, baritone, and solos by John F. Braun. Old time favorites in which the men themselves joined with vigor and enthusiasm, and patriotic numbers, with many encores, lengthened the program until almost time for "Taps" to sound, when the program was brought to a close with "The Star Spangled Banner."

**W. O. Forsyth's Canadian Tour**

W. O. Forsyth, the eminent Canadian piano instructor and composer, has been making an important western examination trip for the musical department of Toronto University. Mr. Forsyth was in Regina, Sask., on June 19, and his tour terminated at Victoria, B. C., on June 30, including en route Saskatoon, Prince Albert and Edmonton. His wide experience, deep knowledge and many other characteristics and qualifications have fitted him admirably for this responsible and comprehensive engagement of the university, which is to be congratulated upon having secured his services.

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Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier 437 Fifth Avenue, New York, N. Y.



## Courses at Chicora College

The most thorough courses of musical study are to be found in the curriculum at Chicora College for Women, Columbia, S. C. The theoretical courses are especially good. For instance, two hours a week in elementary harmony and theory are required of all freshmen, while advanced harmony is an obligatory study with all freshmen. The juniors are given historical and modern counterpoint, and the seniors are required to be adept in harmonic and formal analysis. Courses in free composition, canon and fugue are elective for seniors. Orchestration is open to graduate students. History of music in various grades belongs to all the classes. Advanced students of music and art may study esthetics in alternate years. The same grade of students may take instruction in musical criticism. Mr. and Mrs. H. H. Bellmann are at the head of music in the Chicora College and are responsible for the thorough system of instruction in vogue there.

## Janet Williams Dean, an Author of Worth

Janet Williams Dean, of Corona, Cal., is rapidly becoming known as an author of worth, and her work is of especial interest to musicians, because it seems to call for musical setting. Furthermore Mrs. Dean is personally interested in having her verses and dramas set to music. The value of her work is attested by many letters from prominent people as well as by the fact that some of it has been published by The Roycrofters. Mrs. Dean has letters from Mary B. Swinney, describing her book "Proems," William A. Webb, of Central College, Leo Cooper, noted actor and for years Modjeska's manager, Frank Miller, master of the famous Mission Inn, Frank



JANET WILLIAMS DEAN.

W. Gunsaulus, William Griffith, formerly assistant editor of Smart Set, Mrs. H. H. A. Beach, Louise Ayres Garnett, Jules Jordan, Frederick Stevenson, Carlos Troyer and many others. All of these speak especially of the beautiful lyric quality of Mrs. Dean's work and the fine dramatic force and splendid stage pictures of her opera librettos. It is rumored that she is to collaborate in a large work with one of America's most noted composers.

## Boguslawski in the Making

The pianist Moses Boguslawski has been talking about his early experiences for the Kansas City Star. Said he:

"First, I was employed to play the piano in a bit of variety house that adjoined a saloon and restaurant. I played three weeks and received promises of pay. Then one afternoon I broke up a performance by refusing to play. The proprietor sent for his 'bouncer,' who was such a big fellow he seemed afraid of breaking me to pieces, so I wasn't bounced. Then I was sorry I had blocked the show, and consented to work that night on condition that the 'gate' be turned over to me on account of back salary. That amounted to about the pay for two days, so I got a job across the street.

SIX, SEVEN, EIGHT HOURS A DAY.

"I was no luckier there. The leader of the orchestra didn't like me, and I didn't like him. I showed my dislike by putting a lot of variations into an accompaniment, which mixed him up badly. So I was fired."

Then came what probably was the hardest work of all the young Russian's career. He began playing the piano in dance halls from eight o'clock in the evening to three or four in the morning. But when it came to his practice, he didn't turn the clock ahead any more.

"I would wake up as early as I could, after that fearful grind every night, and practice six, seven, eight hours—as long as I could stand it, every day. It was hard on me—yes. My hands came near giving out. But I believed I saw my salvation in the work, and I kept at it in the hope of better things ahead."

## Nicholas Garagusi's Roster

Nicholas Garagusi, American violinist, with many appearances in concert, recital, and as soloist with orchestras to his credit, is booked for a number of concerts for the coming season as follows: October 18, Beaver Valley, Pa.; October 20, Canonsburg, Pa.; October 21, Dubois, Pa.; October 23, Marietta, Ohio; October 28, Morgantown, W. Va.; November 4, Schenectady, N. Y., and November 8, Troy, N. Y., in joint-recitals with Grace Hoffman. January 2, Washington, Pa., and in the latter part of January in Syracuse, N. Y., as soloist with the Miniature

Philharmonic Orchestra. In February, Louisville, Ky.; Murfreesboro, Tenn.; Nashville, Tenn. Two recitals in the week of November 25 in Indianapolis, Ind. His New York recital will take place in January in Aeolian Hall. Mr. Garagusi is under the management of Emil Reich.

## SAN FRANCISCO

Frank W. Healy announces for the next San Francisco season, Matzenauer, Ornstein and the Bracale Opera Company. In the opera season, Ettore Patrizi, editor of an Italian newspaper, L'Italia, is concerned as a prime mover. He has made several attempts to induce Bracale to come to San Francisco. The first was blocked by the probability of a general railroad strike, and a Cuban uprising interfered with the next attempt. Cablegrams are reported by Mr. Patrizi in which Bracale gives assurances that his company will surely come to the Pacific Coast next season. Messrs. Patrizi and Healy will be associated in the management. Mr. Healy will go East soon in connection with the events of the season.

## Sokoloff Scores Again

The third Philharmonic Symphony concert of the summer season in San Francisco, under the direction of Nikolai Sokoloff, took place at the Cort Theatre, Sunday afternoon, July 1. The program was mixed, in the nationality of composers, including Brahms, Wagner, Hue and Glazounow. The Hue selection was a fantasia for flute, which was executed very cleverly by Brooks Parker. The performance of the orchestra as a whole and in details increased the favorable local opinion concerning the musicianship of Sokoloff. The concluding concerts of the season will be given July 15 and January 29, with special programs.

Mrs. John B. Casserley, as heretofore, is backing the Philharmonic organization with money and influence strongly. She is satisfied that the season is proving to be musically successful. Considering all things—Liberty Loan bond expenditures, Red Cross donations and the absence of a large part of society from the city during the sum-

mer—the public evidently has the same idea, for the audiences are entirely satisfactory in size and enthusiasm.

## M. T. A. C. at Sacramento

The seventh annual convention of the Music Teachers' Association of California was opened at Sacramento, Friday, June 29, President Alexander Stewart presiding, in the William Land Auditorium. Among the features of the convention were a lecture by Daniel Gregory Mason on "The Listener's Share in Music," recitals, song cycles, etc., including an organ recital by Albert F. Conant, assisted by Mrs. L. T. Selby, contralto, and the following events for the closing two days: "What Contribution May Music Make Toward the Coming World Democracy?" Evelyn Stoppani; "Standardization," Edward W. Tillsen; "Music Credits for Private Music Study in High Schools," Estelle Carpenter; "The Certification of Music Teachers," E. R. Snyder. In the evening a concert was given by the Schubert and McNeill Clubs of Sacramento, assisted by Lucy Van de Mark, contralto; organ recital, Frank H. Colby; piano round table, "Individual Interpretation," Ada Clement; recital, Z. Carl Meeker, baritone; Charles Craig, violinist; Harold Gleason, organist; lecture, "Practical Harmony vs. Theoretical," Mrs. Jay R. Bevirt; recital, George Kruger, pianist, and Mrs. Carroll Nicholson, contralto; lecture, "Growth of Music Throughout the State," L. E. Behymer; lecture, "Music in the Public Schools," Glenn Woods; banquet at the Hotel Sacramento.

## A Composer Concert

At a recent concert here all the compositions, seventeen in number, were by A. B. Pasmore, of this city. This array included an overture, a rhapsody, a group of sacred songs, violin solos, a cello solo, vocal duets, etc.

D. H. W.

## Elizabeth Wood's New York Recital

Elizabeth Wood, contralto, will give her first New York song recital the middle of October in Aeolian Hall. With music lovers of the South this gifted artist has firmly established herself, and her metropolitan debut is awaited with interest. Ellmer Zoller will play her accompaniments.

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## MANA ZUCCA, HUMORIST

Since traveling is in itself a distinctive form of education, Mana Zucca's versatility and broad views of life might be attributed in a measure to her extensive European tours before the war, when she lived at intervals in Berlin, Paris, London and Warsaw. Friendships with illustrious personages in all walks of life were formed. The writer enjoyed exceedingly some anecdotes recently told by the American composer, and herewith reproduces a few of the many related in Mana Zucca's humorous and highly entertaining manner:

"During my first stay in Berlin," said Mana Zucca, "I decided to study with Busoni, but before I could enter his master class I had to play for him. My selection was Ralfe's Gigue and Variations. Recently I mentioned this to Alexander Lambert, who remarked, 'That is a coincidence, for I played the same thing for Liszt before entering his class.'

### Gruenfeld—the Wit

"I used to play a great deal with Heinrich Gruenfeld, the well known Austrian cellist, who was considered a very clever wit. One evening we were dining at a friend's, and a lady asked Mr. Gruenfeld if he were a professional—meaning a comedian. He replied that he was, meaning a musician, of course. Thereupon she engaged him for one of her soirées. When he appeared to fill his engagement, upon seeing his cello, she cried, 'Ah! but you are a cellist also.' This same man met one of the princes of Bavaria at Unter den Linden. The prince, likewise, was a cellist, and said, 'Good day, my colleague.' To which Mr. Gruenfeld replied, 'What, sir, am I a prince also?'

"I had been studying with Joseph Weiss, a pupil of Brahms, and felt that I should like to go to Dohnanyi for a year's work. Weiss heard of my intention, and told me if I went to Dohnanyi he would go to all the cafés and cry out that I didn't know anything, but if I remained with him another year he would say, 'Here is another Liszt.' Instead I went to Godowsky to be on the safe side."

### Cleverness of Chinese Prince

Another amusing experience which the little composer had in Berlin happened at the Philharmonic concert, which she attended with a Chinese prince, who was most conspicuous in his native garb of black velvet embroidered with gold dragons. A young American student came up during the intermission and said, à la Yankee, "Mana, who's your friend?" Miss Zucca and the prince had always spoken German, and she felt safe in answering jestingly, "Oh, he does my laundry." But several minutes later the prince asked her for her program—and in English.

### Carreño's Lost Opportunity

Miss Zucca continued: "Still upon another occasion, when I was playing with the late Mme. Carreño in London, I noticed the pianist was much depressed about something. She told us that she had lost the most wonderful opportunity of her life the previous night. It seemed that Albani, the famous prima donna, who was sixty-eight years old, had given a benefit concert in which she had the assistance of Patti, almost as old; Wilhelm Ganz, her old accompanist of eighty-five, and Sir Joseph Santley, the distinguished baritone of seventy-one. Carreño remarked that it would have been the chance of her life to appear as a child prodigy—she being at the time about fifty-five."

"While in London I presented a letter of introduction to Mr. Gilchrist, one of the leading managers, hoping that I should be allowed to play for him. Imagine my surprise to receive a letter from him telling me that he was delighted to receive greetings from our mutual friend, but his fee for an audition was one guinea. Being at the age when one rushes headlong into things, I immediately wrote him that my fee for playing was twenty guineas, and if he cared to remit the fee I should be glad to play for him the following Thursday." Miss Zucca never heard from Mr. Gilchrist until a year later, when some friend mentioned her name to him, and he remarked, "That is the fresh little American pianist, but tell her I'll hear her play."

### Joachim Goes to Concert

Another experience, attributed to youthful impulse was Miss Zucca's invitation to Joachim, the famous composer, to attend her concert. The old fellow was so amused at the young girl's frankness of manner that he did attend the concert, which of course delighted her. Five years later, while stopping at a little resort on the Russian border, she met his daughter, who was studying singing, and they became great friends.

During her stay in Germany Miss Zucca and Geraldine Farrar were said to be the most photographed women of the day. Over 1,000,000 post cards of Miss Zucca, it is said, were sold in a year—a fine source of advertising.

### Joint Recitals With Manén

"Joan Manén, the celebrated Spanish cellist, who will come to America next season," the composer related, "and I toured Europe for three years, giving joint recitals. In fact, we were seen so much together that people thought we were engaged. I remember once when we were playing with the Leipzig Orchestra, at the end of the first movement Manén walked over to the piano and, smiling very sweetly, whispered into my ear, 'If you insist upon playing so loud I will close the lid of the piano.' To which I snapped, also with a smile for effect, 'If you don't mind your own business I will play louder.' One of the papers, I remember, remarked that even during concerts our admiration for each other was much in evidence—and we were really bickering. At another concert in Russia I was playing a new piece of Manén's, and had played through the first page when I got stuck, and began to cry

again. This I did twice, and then, the music failing to come, I improvised to the end, and was heartily applauded. I finished by telling Manén that I was a better composer than he.

### Competitions With Tosti

"Tosti and I used to have some interesting competitions during the summer we spent at the same hotel at Folkestone, England. Tosti bought a book of Ella Wheeler Wilcox's poems, and we used to set them to music. Then we compared notes, and invariably each one claimed his own composition the better."

In Paris, Mana Zucca and Lucile Marcel struck up a lasting acquaintance. One night at 12 o'clock the former routed Miss Zucca out of bed to accompany her while she sang for a manager who was in a "pinch" and needed a singer in a hurry. Clad in her "robe de nuit," with her coat covering her, Mana Zucca played her friend's accompaniments with one eye closed. Another time she played under military protection. It was during a massacre in Lodz, Russia. They were met at the station by a military escort, conducted to the hall, which was surrounded by soldiers, and during the concert a soldier stood on either side of Miss Zucca.

Moscheles, the son of the famous old composer, was still another of her friends. His collection of manuscripts was unusually fine, including as it did the original Ninth



MANA ZUCCA,  
American composer.

symphony of Beethoven, in the corner of which was an address in Beethoven's own handwriting where oil could be purchased for two pennings cheaper. Moscheles also possessed the original manuscripts of the Mozart symphonies, Weber's perpetual movement; a number of valuable sketches made by Mendelssohn—his godfather—and an original Byron manuscript.

### Prince Alexis Episode

"Once I had been engaged to play at a musicale for Prince Alexis of Roumania," said Miss Zucca. "I was late in arriving, and did not get any one's name. Addressing a very tall, handsome man nearby, I inquired whether he knew where the prince was." He smiled, and asked if I knew what he looked like. I replied that I did not. "Then," said he, "let us look for a short, wizened old man." After we had had considerable fun picking out all the "wizened old men," he informed me that he was Prince Alexis.

### De Pachmann's Diamonds

"De Pachmann used to play for hours for me, such things as Beethoven and Bach that one would never associate with him. De Pachmann's hobby was collecting uncut diamonds, which he used to keep wrapped in cotton in his hip pocket. When I was very good and listened quietly, he would let me examine the stones. If he were in a real good mood, he would say, 'Ah, today you shall see my pink diamond.' And we would examine it from all angles with a microscope. If I were not enthusiastic about its beauty that day, I did not see another stone for a long time."

### Meets Nordica

"One day during a summer spent in the Savoy Mountains of France, I had been playing to a strange woman wrapped in shawls. She seemed to be a musician herself, and asked me to play various things. Finally I sang one or two little songs for her, whereupon she told me that I ought to study singing. She asked me if I would like to study with her for two years. I told her I was a concert pianist and could not spare the time. She then told me she was Mme. Nordica."

### Mana Zucca—the Actress

For a short time Miss Zucca turned her attention to the stage. While dining at a friend's in London she met Franz Lehar. Miss Zucca went through the score of "Gypsy Love" so well at sight that he asked her to go to Vienna

and sing the leading role of the operetta. In the midst of the conversation Williamson, a London, manager, spoke up and told her that he would give her a five year contract if she went to Australia. George Edwards, another prominent manager, said: "Stay here and you can sing at Daly's. Who ever heard of Australia?" The following week Miss Zucca made her debut in London in "The Count of Luxembourg." Following her success, she came to America to visit her parents, and had been here but a short time when she was engaged to sing the leading role in "The Rose Maid," replacing Adrienne Augarde, the English prima donna, who had died very suddenly. Later Miss Zucca appeared in "The Geisha" and "The Mikado."

### Devotes Time to Composing

Of late she has had several flattering offers to return to the light opera stage, but these she refused because she has decided to devote all her time to composing—a thing she has been doing since she was four years old. In fact, Miss Zucca made her debut as a pianist at the age of seven with the New York Symphony Orchestra. J. V.

## SAN DIEGO

The professional musicians guild, in order to show that, while it insists on its members being paid for their services, it has lofty ideals nevertheless, has decided to donate their services to Uncle Sam and entertain the boys who are stationed in this city.

The first affair was given last week and judging from the applause was a great success. In fact, it is evidently going to be a great pleasure to sing or play for such a male audience. One performer remarked that it was quite vitalizing to sing under these conditions.

Lottie Buck Porterfield, soprano, had chosen her songs with rare discrimination and reaped the reward, and Mrs. Anderson who played several violin selections also came in for enthusiastic encores.

Dr. A. J. Stewart, chairman, who accompanied a fine young baritone whose name has escaped the writer, will see that the coming concert is given at the Spreckels organ and be a credit to all interested.

Ethel Widener, accompanied Mrs. Porterfield and gave a notable contribution on her own part.

The annual concert of the Treble Cleft Club, Helen Ruggles White, director, proved very successful. The Little Theatre was filled to capacity and all the boxes were filled with prominent army officers, musicians, city officials' wives, and other well known people.

The young ladies showed tremendous improvement in their work and fine enthusiasm was the order of the evening. Agnes Childs was accompanist. Helen Ruggles White added to the brilliancy of the occasion by appearing in solo, and had numerous encores.

Two of Dr. H. J. Stewart's compositions were performed and proved charming to a high degree. "The Spirit of the Evil Wind" was heard for the first time as a chorus. A delightful little number was "Kyver Up Yo' Haid!" composed by Mahdah Payson of this city, who is rapidly coming to the front among the younger composers. This makes a good chorus contribution. T. G.

## A James Stephen Martin Encomium

A well deserved tribute is that paid by the Pittsburgh Dispatch to James Stephen Martin, the eminent vocal teacher of that city and director of the Pittsburgh Male Chorus. The article is of nearly a column in length, and the appended are excerpts therefrom:

James Stephen Martin, the father of the Pittsburgh Male Chorus, belongs to the mystic fraternity of artist-patriots, who with martial spirit, unconsciously and unstintingly serve country with soul stirring contributions of poem or song; fire the heart with courage and make strong men stronger and hearten the souls of the weak. Will Pittsburgh ever forget the world's national anthems as interpreted by his mammoth chorus portrayed with broad strokes and noble coloring as though a single artist were engaged?

Not only has the club stood squarely on its own foundation, but it has from time to time associated itself with such talent as Schumann-Heink, Marie Rappold, Evan Williams, Harold Bauer and the Damrosch Orchestra. While the club has given a half dozen concerts each of these dozen years outside of Pittsburgh, traveling as far as Wheeling, W. Va., its genius has been given primarily to Pittsburgh. Its prize contests in which \$100 has been offered annually for the best setting for specified poems, such as "The Vision of Sir Launfal," which was won by Charles Wakefield Cadman, have stimulated the best talent the nation over. No chorus has had such a quantity of music dedicated to it. This feature alone has advertised Pittsburgh.

Not only has the chorus been favored by such accompanists as Charles Cadman and Charles Heinrich, but it has never failed to have the incomparable James Stephen Martin as conductor and director.

We are perfectly aware that he has trained hundreds of musical artists; that his recitals, monthly and annual, have nourished the esthetic taste of Pittsburgh, that as a program maker he has few equals, but this tribute is purposely directed to his work as the originator and promoter of the great Pittsburgh Male Chorus. Our city owes a debt to the founder of this institution. It has helped to spiritualize our ideals as a city and enrich our broadest culture.

## Sarto at Red Cross Benefit, July 23

Andrea Sarto, the popular bass-baritone, will be one of the artists to sing at the Red Cross benefit at the Stony Brook Auditorium, Stony Brook, L. I. July 23. Mr. Sarto's music room at his summer home in Long Island is a veritable work shop, where this artist may be found daily, working with his accompanist preparing operatic roles to be sung in concert, as well as interesting oratorio arias and songs for the coming season.

## Princess Tsianina and Boguslawski

### Net \$2,000 for Soldiers' Benefit

Princess Tsianina and Moses Boguslawski gave a very interesting program for the benefit of the French, English and Belgian blind soldiers' fund at the home of Mr. and Mrs. W. S. Dickey, in Kansas City, May 30. Over \$2,000 were netted at this recital.

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